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# MUSICAL COURIER

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# San Francisco Throngs Hail Singers; Chicago's Revitalized Opera Begins; Metropolitan Has Personnel Changes

By ALFRED FRANKENSTEIN

SAN FRANCISCO. — Seventeen performances in San Francisco, one each in Sacramento and Pasadena, and five in Los Angeles, made up the San Francisco Opera Company's 18th annual season, which wound up operations at the home base in more than the traditional blaze of glory. The season had its troubles, chief of which was the withdrawal of Lawrence Tibbett at the last moment and the consequent changes in repertoire and personnel, but on the whole it was one of the best.

Tibbett had been announced to open the series in Simon Boccanegra; it opened, instead, with The Marriage of Figaro. The cast brought several newcomers to the local scene, of whom the most important were the sterling John Brownlee, who sang the Count, and Risé Stevens, the Cherubino. Rethberg's glorious soprano enriched the music of the Countess, the exquisite art of Bidu Sayao graced the part of Susanna, and the dynamic and magnetic Ezio Pinza was the Figaro. But the performance, directed by Erich Leinsdorf, did not completely jell on the ensemble side because it had been rushed through rehearsal.

### Rosenkavalier Shines

The climax of the season came with the two performances of Der Rosenkavalier, which had never been given by Gaetano Merola's company, and which was lavishly and magnificently staged under the dramatic direction of Herbert Graf, with new settings and costumes by the brilliant San Francisco painter, Jane Berlandina. In this Miss Stevens, who had made an excellent impression as Cherubino, shot way up to the status of a major star, for she was the completely ideal Octavian. Lotte Lehmann and Alexander Kipnis were likewise the final word as the Marschallin and Baron Ochs, and other outstanding members of the cast were Margit Bokor as Sophie, Walter Olitzki as Faninal, Suzanne Sten as Annina, Alessio de Paolis as Valzacchi, and Olive Ponitz as the duenna. Erich Leinsdorf conducted his finest performance for the year, since his Marriage of Figaro and Don Giovanni were a bit below par, due to circumstances over which he had no control.

Like the other Mozart opera, Don Giovanni should have had more extensive rehearsal, but it nevertheless provided us with another of Ezio Pinza's great performances of the name part, and equally great performances from Rethberg as Donna Anna, and Kipnis as Leporello. Margit Bokor, one of the season's many newcomers, was an efficient Zerlina and Elsa Zebranska, another local debutante, an efficient Donna Elvira. Tito Schipa

(*Continued on page* 18)

CHICAGO. — With a new board on which figure the names of leading men in social, industrial and financial fields, a new managerial regime, and a reorganized chorus embodying youth, the Chicago Opera Company resumed its activities at the Civic Opera House on Nov. 2, giving Aida as its initial performance under Henry Weber's leadership.

*HENRY WEBER*

The opera was sung by a fine cast in which Zinka Milanov, new here, and Giovanni Martinelli, hero of many operatic victories, were the two dominant factors. Miss Milanov's glorious voice and fiery temperament won instant favor as Aida and as the drama proceeded, her success took the form of a personal ovation. Martinelli's Rhadames is an old acquaintance. Always authoritative and dignified, he voiced the music with the nobility and beauty of tone with which he has won a unique place in the operatic firmament. Karin Branzell's costuming of Amneris was debatable, but she sang satisfactorily. John Charles Thomas essayed for the first time here the role of Amonasro. There is no living lyric baritone who surpasses Thomas in voice or

(*Continued on page* 6)

Several changes in the personnel of the Metropolitan Opera Association, not disclosed by General Manager Edward Johnson in his talk of several weeks ago with newspapermen, are revealed in the prospectus for the season opening Dec. 7.

An analysis of the singing contingent shows that some familiar faces will be missing, including some of last season's newcomers. In the soprano contingent, Rosa Tentoni is not listed but Licia Albanese, Annamary Dickey, Jean Dickenson, Jarmila Novotna and Hilde Reggiani, all of whom joined the company last year, will remain.

Except for the addition of Elsa Zebranska, there is no change in the mezzo-soprano group.

Max Altglass, who has devoted himself to teaching, is missing from the tenor group. Others who appeared last year but who are not on this year's roster include Jan Kiepura and Eyvind Laholm. Also not listed is Giordano Paltrinieri. Newcomers of last season who are reengaged include Raoul Jobin, Anthony Marlowe, Alessio de Paolis and Lodovico Oliviero.

Newcomers in the baritone section of last season were Mack Harrell and Walter Olitzki, both of whom remain.

Alexander Kipnis, Russian-American bass who joined the company last year, is again listed, but Douglas Beattie is missing.

Frank St. Leger, a newcomer last year as assistant conductor, has been promoted to a full conductorship. A change is

(*Continued on page* 6)

# Music's Flag Is Still Hoisted As London 'Takes It'

## Though "Proms" Were Forced to Close, New Council for Encouragement of Arts Aids in Concert Giving

By HUGH LIVERSIDGE

LONDON. — Bombs and A.A. Barrage are London's daily fare at present. Consequently the Promenade Concerts, which had been very well patronized, had to be abandoned in the interests of public safety. The frequent air raids interfered with the transport services and made concert goers and musicians late in getting home.

But despite the abandonment of the Promenades, music's flag still flies. A new organization, C.E.M.A. (Council for the Encouragement of the Arts), has been giving first class concerts at nominal prices and free throughout Britain. Not only does this supply entertainment to the homeless in the East End, and elsewhere, but it provides regular and reasonably well paid work for musicians. The Society is housed in the Board of Education Building. Gladys Crook is the efficient concert secretary of the organization. In the morning she works on C.E.M.A., and in the afternoon she pontificates as head of the Imperial Concert Agency.

### Newton Dodges Bombs

Amongst the well-known artists engaged by C.E.M.A. are Ivor Newton, piano, and Parry Jones, tenor. A very hectic time they have had too, but, as they said, it was well worth it. Newton was scheduled to entertain homeless in the East End. He set out and an air raid started. There were no buses running,

(*Continued on page* 13)

### BATTLE CREEK MARKS AN ANNIVERSARY

The Michigan health center, first city to adopt this "organized audience" plan, inaugurated the tenth year of affiliation with Community Concerts by a celebration after the opening concert on Oct. 31 by the Philadelphia Orchestra, Eugene Ormandy conducting. Left to right: George Aldrich, vice-president; Arthur Wisner, Western Manager Community Concerts; Lawrence Fell, president; Mrs. Smil Storkan, secretary; Mrs. W. I. Fell, membership chairman; Eugene Ormandy, conductor, Philadelphia Orchestra; Mrs. Frank Bechmann, vice-president; Dr. Harl McDonald, manager, Philadelphia Orchestra; George Dolliver, vice-president; Paul Tahey, publicity chairman.

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# St. Louis Players Open 61st Season

## Golschmann Feted As He Returns for 10th Year As New Citizen

By OSCAR CONDON

ST. LOUIS, MO.—The last fortnight saw the 1940-41 St. Louis musical season get into full swing with song recitals by Dorothy Maynor and Richard Crooks, and the sixty-first Symphony Orchestra season being launched with great eclat.

Vladimir Golschmann beginning his tenth season as conductor of the St. Louis Orchestra was greeted with a fanfare and a standing audience as he made his first appearance since becoming an American citizen and a permanent resident of St. Louis. As is customary, the opening concert pair was purely orchestral. Enthusiastic reaction marked the occasion. Mr. Golschmann's scholarly interpretations and the players' fine execution of Bach's Toccata in D minor, in the Tansman arrangement; the D major symphony of Brahms and the F minor of Tchaikovsky gave every reason for the spontaneous outbursts of approval.

A testimonial dinner for Mr. Golschmann was given at Hotel Chase on the evening preceding the first concert. Five hundred persons attended, including Gov. and Mrs. Lloyd C. Starck and others prominent in political, social and music circles. Speeches lauding Mr. Golschmann's achievements kept the guests interested until a late hour.

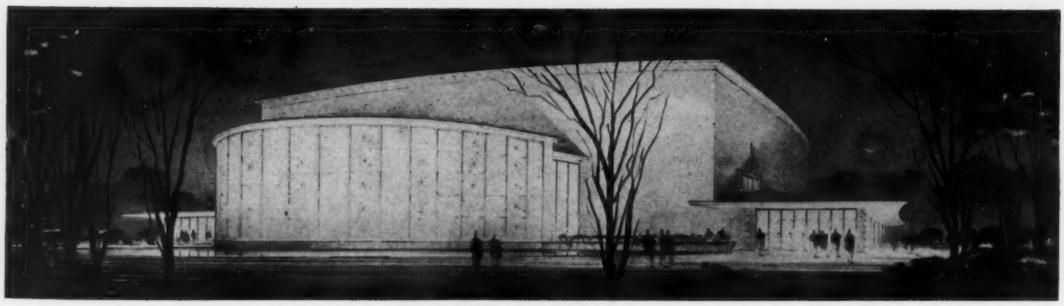
### Maynor and Crooks in Recitals

Dorothy Maynor's local debut was anticipated with great interest and as she opened the annual concert course at The Principia, the large gymnasium had to be pressed into service and by concert time every available seat was filled. The young Negro soprano fully justified her extravagant advance heraldings, and in a lengthy program covering the fields of oratorio, opera, song miscellany and Spirituals, she made a deep and lasting impression. Encores were numerous. The singer was admirably supported at the piano by Arpad Sandor.

Richard Crooks again demonstrated his popularity by selling out the Municipal Opera House for the opening concert of the Civic Music League. With Frederick Schauwecker at the piano, Crooks maintained a high plane of artistic excellence. The audience applauded loud and long, earning many extras.

### Maria Markan Coming Here

Maria Markan, Icelandic soprano, who has been appearing under the auspices of the Australian Broadcasting Commission is expected to arrive in America shortly.



KLEINHANS MUSIC HALL
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# *Buffalo Dedicates New Music Hall*

BUFFALO, N. Y.—Gratified throngs beheld for the first time the beauty of Kleinhans Music Hall, at its opening with the dedicatory programs of Oct. 12 and 13. The hall itself is a marvel of American architectural design, of elliptical shape, built of Wyandotte brick in honey tones, erected in a beautiful residential setting, surrounded with fine old trees at "The Circle."

Artistically and acoustically perfect, with furnishings, lighting and every detail of the latest and best design, it is truly a monument of art, representing a lasting tribute to the generosity of Mr. and Mrs. Edward L. Kleinhans, who bequeathed the funds for its erection. The WPA contributed a substantial sum to provide extra facilities and comforts.

The designers were E. & E. Saarinen; architects, F. J. & W. A. Kidd; assistant, Stanley Podd; acoustical consultant, Charles Potwin; lighting expert, Stanley McCandless. Numberless others deserve mention in their contributions to the formation of the impressive, beautiful monument to Art "for the use, enjoyment and benefit of the people of the city of Buffalo," as is inscribed on the bronze plaque in the foyer.

On the afternoon of the dedication, speeches were made by Edward H. Letchworth, president of the board of directors, George F. Rand, chairman, Mayor Holling and Maurice McKenna. Dr. Albert G. Butzer, pastor of Westminster Presbyterian church (of which Mr. and Mrs. Kleinhans were members) gave the invocation. Mrs. Horace E. Beecher, of Williamsville, a niece of the donors, unveiled the bronze plaque in the foyer. Mrs. Norman E. Mack, a lifelong friend, cut the silk ribbon stretched across the large doors leading into the chamber music hall. In the receiving line, at the conclusion of the ceremonies, were Mrs. Beecher, Mrs. Mack and Mrs. Fred D. Corey, director of the hall.

### Dedicatory Concerts

To the Buffalo Philharmonic Orchestra, Franco Autori, conductor, came the honor of presenting the first concert in the new auditorium. Recently reorganized, it had many new members, including Joseph Wincenc, concertmaster. Inspired by the beautiful surroundings and the overpowering applause of the capacity audience, the orchestra gave brilliant accounting of its ability in the Bach Toccata and Fugue in D minor, in an orchestral transcription by Mr. Autori, and the Brahms Symphony No. 1, in C minor. The Beethoven Violin Concerto was given excellent portrayal by Eudice Shapiro, a native of Buffalo.

The Sunday afternoon program was given in the chamber music hall by the Walanek String-quartet with Squire Haskin, pianist, playing Dohnanyi's Quintet; Geraldine Ayres Ulrich, mezzo-soprano, in a group of songs, with Eva Rautenberg, accompanist; Isabelle Workman Evans, violinist, Una Martin Leeming, pianist, playing the Brahms D minor Sonata.

The evening program was presented under the auspices of the Buffalo Chapter of Organists (Edna Springborn, Dean) and comprised a Festival Chorus of 300 singers from combined choirs under the direction of DeWitt C. Garretson, accompanied by Helen Townsend and Clara Pankow.

Overflow audiences of 4,000 to 6,000 attended the three concerts, all enthusiastic over the programs and evidencing an awakened interest in Buffalo's musical future. L. H. M.

### Pons Sings to "S. R. O." House with San Antonio Orchestra

SAN ANTONIO, TEX.—The musical season opened auspiciously with the appearance of one of our favorites, Lily Pons, as soloist with the San Antonio Symphony Orchestra, in its seasonal debut. Dr. Reiter has produced a remarkable ensemble in the brief span of one season and the accompaniments provided for the soloist were outstandingly poised. Miss Pons must probably be credited for the exhibition of the S.R.O. sign on the preceding day, but heartfelt appreciation is extended to Mrs. Pauline Washer Goldsmith for her executive and civic efforts in making this symphonic enterprise the success it has proved to be.

The soloist was in brilliant voice, her lyric quality being particularly well expounded in Saint-Saëns' song of the Nightingale. The Mad Scene from Lucia climaxed the program. Numerous recalls were necessary, for the soloist alone and Dr. Reiter, who signalled the orchestra to rise several times. At the close of the program Miss Pons granted two encores. Other artists for the Symphony season include Leonard Warren, Elman, Grainger and Grace Moore. S. W.

### Chase Appointed to Make Latin-American Survey

The music division of the library has named Gilbert Chase, an authority on Hispanic music, to make an analytical survey of the material available at the Library of Congress and other American libraries and recommend how it may be made more accessible. He will compile bibliographical lists and gather material for a Guide to Latin American Music.

Photo by Cosmo-Sileo, N. Y.

**COMPOSERS CONFER.**
Left to right, Irving Berlin, Johnny Green and Dr. Howard Hanson at the Cavalcade of American Music given by the American Society of Composers, Authors and Publishers. (Story on page 13.)

Larry Gordon Photo

**RUGGIERO RICCI and JOHN BARBIROLLI**
in Carnegie Hall prior to the Nov. 2 concert which Mr. Barbirolli conducted and at which the violinist was soloist in a benefit for the Maple Leaf Fund for war refugees in Canada. Maureen Lund Yates, 10, just arrived here, is hearing the latest news from her home town, Redding, Eng., in a letter to Mr. Barbirolli from his brother there. (Story on page 11)

# Auditions Proved Sesames In Young American Soprano's Career

## Dorothy Kirsten Became Grace Moore's Personal Protégée, Then Won Chicago Opera Contract—Radio Opened First Door

An audition before Grace Moore made her the Metropolitan Opera star's personal protégée; an audition before Henry Weber, general manager of the Chicago Opera, resulted in a three-year contract with that organization. Dorothy Kirsten, soprano, has only one more audition before she will be completely happy and that, she hopes, will be fulfilled when she steps upon the Metropolitan Opera House stage to sing a role made famous by her mentor.

"That step, as has been everything in my career, is really for Miss Moore to decide," the vibrant young singer told the Musical Courier. "Miss Moore has been wonderful to me, and seen to it that every step has been the correct one for me. I cannot adequately express how deeply appreciative I feel toward this wonderful woman."

### A Musical Heritage

Miss Kirsten said that her first meeting with Miss Moore remains "the most thrilling thing in my life." Born in Montclair, N. J., she is the daughter of a former church organist and the granddaughter of a former president of the Musicians' Union. Her brother is a trumpet teacher in Lenoir, N. C., and her sisters are pianists. Her father is a business man.

With a musical heritage, it was to be expected that Miss Kirsten would be interested in this art. She therefore secured a position as secretary to Louis Dornay and Betsy Culp, her first teachers, and then tried her wings on the radio. A radio columnist heard her over WINS and insisted that she see Miss Moore.

**GRACE MOORE,**

Metropolitan Opera soprano, seated centre, with students who spent the summer at her School of Singing in Sandy Hook, Conn. Astolfo Pescia, head of the vocal department, is the third from the right in the rear row. Dorothy Kirsten is at his left.

### Waltz Won Her Sponsor

With Musetta's waltz from La Boheme as her introduction, Miss Kirsten sang her way into the affection of the Metropolitan's prima donna, who made the young artist her personal protegée.

"Miss Moore pledged herself to back me and she certainly has done this," Miss Kirsten explained. "She took full charge of my career, fed me, clothed me and sent me abroad to study with Maestro Astolfo Pescia and his wife Olga Carrera. Unfortunately the war intervened and I had to come back home after only six months of study.

"Miss Moore, however, sent for Maestro Pescia and he is now affiliated with the Grace Moore School of Singing, where I have continued my work with him. Before selecting Pescia, Miss Moore searched everywhere for a teacher in Italy and it was Beniamino Gigli who recommended him. Both he and his wife have been wonderful to me; I think he is a great teacher of the art of bel canto singing, as does Miss Moore. The work he is accomplishing with the students at Miss Moore's School is miraculous and these students are indeed fortunate to learn the basic principles that make and keep great voices with such a master."

### Beginning with Smaller Roles

Miss Kirsten does not expect to sing many leading roles in Chicago this year.

"Miss Moore would not permit me to do this," she explained. "She wants me to get real experience. Although I have studied many principal parts, I am going to sing whatever they assign to me. Minor roles should come first, Miss Moore feels, and meantime I am securing the experience which I shall need later on. My training is in French, Italian and German parts but I believe that later I will concentrate upon the lyric roles in Italian and French. I have been working with Désiré Defrere, studying stage work and learning the routine, and also with others selected by Miss Moore."

Concerts also will engage the new prima donna who, it is reported, will be heard by Chicagoans first as Micaela in Carmen.

Miss Kirsten will appear with the Appollo Club at Middletown, N. Y., while she continues to prepare operatic roles and new songs. She is getting ready for a future which, Miss Moore says, belongs to a lyric voice that "holds one of the stellar places in the world of music if ambition, imagination and talent continue to grow with the girl called Dorothy Kirsten."

H. A. S.

## *Paderewski Greeted On Arrival by Throng*

### Pianist Lands on 80th Birthday—Will Make His Home Here

Ignace Jan Paderewski arrived in New York on Nov. 6 on the SS. Excambion.

He was heartily welcomed by a throng estimated at several thousand persons, headed by American Ambassador to Poland, Anthony J. Drexel Biddle, and the Polish Ambassador, Count Jerzy Potocki, when the liner docked in Jersey City, N. J. The musician-statesman arrived on his 80th birthday. Programs of his works were played later in the day by leading radio stations, when anniversary felicitations were made.

According to his secretary, Paderewski has not touched the piano since his country was invaded. He himself added that he has no intention of doing so. In a prepared statement, he said that he had always "lived a free man" and since this was impossible in Europe today, he had come here. After a brief stay in New York, it was indicated that he might go to his ranch in California.

Nadia Boulanger, French composer-conductor, also a passenger on the ship, said she would conduct Fauré's Requiem in Washington, D. C., and then join the faculty of the Longy School in Boston.

## Stephen Foster 1st Musician for N. Y. U. Hall of Fame

Stephen Collins Foster, the first musician chosen for New York University's Hall of Fame, was elected on Nov. 14, Chancellor Harry Woodburn Chase has announced. Foster was first proposed in 1930, and in 1935 received enough votes for nomination.

**(Left)**

**TRAPP FAMILY SINGERS**

as they arrived here in the "homeland" of baby Johannes and of Rupert, the youngest and oldest members. The baby was born in this country while Rupert is a citizen by adoption. The others travel under Italian passports but expect to become American citizens. They give three Christmas programs in Town Hall, New York, on consecutive Sundays and then appear in sixty towns.

Photo by Ara.-Pix

**PART OF THE BARITONE SECTION**

of the Original Don Cossack Chorus, which opened the Hurok Carnegie Hall Series on Oct. 9. The ensemble, under Serge Jaroff, is making a transcontinental tour.

# Chicago Symphony Premieres New Scores; Revamped Opera Company Launches Series

By RENÉ DEVRIES

CHICAGO.—The programs of the Chicago Symphony Orchestra in its fiftieth year are making history, for at each concert thus far novelties of outstanding merit have come to our attention. The first soloist, Sergei Rachmaninoff, played magnificently Beethoven's third concerto and his own Rhapsody on a theme of Paganini at the initial Tuesday concert. At the third Thursday-Friday program two novelties figure prominently—Grainger's Harvest Hymn and John Alden Carpenter's Symphony, the latter written especially for the jubilee.

Among the many major works from Carpenter's pen, none has more inspiration or possesses so much melody and such detailed instrumentation. The piece is substantially built and, containing a variety of impressive moods, keeps the constant interest of listeners. Grainger's Harvest Hymn is one of the shortest orchestral numbers to figure on a symphonic program. It is a felicitous work of great nobility and ingenuity. Stock surrounded the novelty with the Beethoven D major symphony and Wagnerian excerpts from Siegfried and Götterdämmerung. Men and leader were in tiptop form, and the audience feted both throughout the evening.

### New Roy Harris Work Premiered

Another noted American composer, Roy Harris, was represented by his American Creed at the regular midweek concerts. This new work, written for the orchestra's fiftieth anniversary is, to say the least, original in form and content. The first movement, Free to Dream, begins melodiously but ends in diffused tonalities, and polytony reigns supreme in the second movement. The work shows, however, the creative individualist who breaks the shackles of tradition to express his thoughts forcefully, if not eloquently. Harris' orchestration is, as ever, highly interesting and closely woven. The public reacted enthusiastically, recalling the composer several times. Frederick Stock girdled his program with melodious music. Suites by Bach and Dohnanyi preceded the American composition and later came Paganini's Moto Perpetuo and Brahms' Variations on a Theme by Haydn.

### Harry Zelzer Introduces Polish Ballet

Impresario Harry Zelzer within a week introduced the Polish Ballet and the Opera Theatre to large audiences. In organizing the new Polish Ballet, he has hit upon an entertaining group. The talented company comprises an excellent ensemble headed by Felix Kachesinski, with Tosia Novicka and Janina Frostowna as prima ballerinas. They performed authentic national dances of Poland with the necessary elegance, vivacity and subtlety.

### Opera Theatre in Debut

Giacomo Rimini was happily inspired when he formed the Opera Theatre with Giovanni Cardelli as general director and Harry Zelzer, business manager, for the company is unique if we take the performance of Il Matrimonio Segreto by Cimarosa as criterion. Opera bouffe when presented with fine lyric comedians is sure to sparkle. With Rimini himself in the role of Geronimo, the show moved with professional alertness. Though the popular baritone shone particularly, he did not eclipse his worthy colleagues and found in Maria Data an excellent foil for his high comedy. No funnier actress-singer has graced our stage than this newcomer. Petite Virginia Haskins rose to heights in the ingenue role of Carolina, imbued with tonal purity and youthful alertness. Joseph R. Luporini sang tellingly the music given to the tenor, and Shirley Sorelle as Elizetta combined comedy and the beauty of a dramatic soprano of unusual potency. Victor Carell rounded out the cast happily. Ernesto Barbini, at the conductor's stand, gave paternal assistance to the youngsters and brought out all the beauties of the colorful score.

(Continued on page 22)

Photo by Marcus Blechman

**ELEANOR STEBER,**

new Metropolitan Opera soprano and winner of last year's Metropolitan Auditions of the Air, is on an extensive concert tour prior to making her debut with the company. She is appearing in Lancaster, Penna.; Lockport, N. Y.; Oklahoma City, Okla., Parsons, Kan.; Eldorado, Kan.; Charleroi, Penna.; Morgantown, W. Va.; Buchanan, W. Va.; Moultrie, Ga.; and Thomasville, Ga. She will be heard with the Women's Symphony Orchestra in Boston and Garden City, L. I., prior to her debut, for which Paul Althouse, her teacher, is preparing her.

## New Philadelphia Music Centre Seeks Native Scores

PHILADELPHIA.—The New Center of Music, Joseph Levine, musical director, has invited American composers, to submit scores to the Center at 229 South 22nd St., Philadelphia, for perusal by its program committee. If accepted, they will be performed by the Center's recently formed symphony orchestra during one of its concert series either this or next season. Compositions may be for symphony orchestra; string orchestra; for strings and woodwinds, or for other combinations within the scope of the usual symphonic instrumentation. Compositions for solo instrument and orchestra; for instrumental ensemble and orchestra; for solo voice and orchestra, or for vocal ensemble and orchestra may also be submitted. M. M. C.

## Schwerké Coming Here

Irving Schwerké, long time general European representative of the Musical Courier, with headquarters in Paris, will sail from Lisbon for America on Dec. 11 aboard the SS. Exochorda. Owing to war conditions, Mr. Schwerké was compelled to evacuate to Switzerland in recent months, but is now again in Paris. After his arrival here he will remain in this country.

(Continued from page 3)

style, though some feel that Amonasro should be sung by a *robusto* baritone. Virgilio Lazzari was a dignified high priest and Douglas Beatty a paternal king. Some of the best singing of the evening came from Virginia Wallace and Giuseppe Cavadore, in the small roles of a priestess and messenger, respectively. The Chicago Opera can now boast a good chorus of fresh young voices and a fine asset in the Ballet Theatre, both of whose personnels can vie in pulchritude with that of Earl Carroll's Vanities. The new regisseur, William Wymetal, introduced some novelties of staging.

The auditorium was packed from pit to dome with the most exclusive members of our social life.

This season there is a new board headed by Mayor Edward J. Kelley as honorary chairman; Chauncey McCormick, as chairman; Walter R. Kirk, president; Robert Hall McCormick, chairman of trustees; Jason F. Whitney, vice-president; William D. Saltiel, secretary; Abner J. Stilwell, treasurer; Henry Weber, general director; James C. Thompson, manager; Mrs. John Alden Carpenter, chairman of the Women's Board; and Mrs. James G. McMillan, president of the Illinois Opera Guild.

### Ballet Theatre in Debut Recital

The Civic Opera House was sold out for the initial debut of the Ballet Theatre in its own program consisting of four ballets. Les Sylphides, the Great American Goof, Love Song and Capriccioso were presented in a manner deserving unstinted praise. Many of the leading dancers won immediate favor at the gala opening, and Alexander Smallens, the musical director, returned after a long absence to conduct the entire series of twelve all-ballet performances. R. D.

## Milhaud to Conduct New Score with Boston Symphony

Darius Milhaud, eminent French composer-pianist, will conduct the Boston Symphony Orchestra on Dec. 20 and 21, according to Concert Management Albert Morini. At these concerts Stell Andersen will give the premiere in this country of the composer's new piano concerto. M. Milhaud will also appear on Dec. 27 in New York at the gala performance arranged by the League of Composers at the Museum of Modern Art.

Miss Andersen is among six pianists giving recitals in the master series at the Brooklyn, N. Y., Academy of Music, sponsored by the Brooklyn Institute in cooperation with Mr. Morini.

Photo by Ed. Sweeney Studio, Hollywood

**EMERY DARCY,**

American tenor, of radio and concert, who joins the Metropolitan Opera next month. Mr. Darcy will appear in many of the Wagnerian "character" tenor roles this season, according to announcement by General Manager Edward Johnson, and later will specialize in the Wagnerian repertoire in principal parts.

## Changes in Metropolitan

(Continued from page 3)

made this season in that there are no more assistant conductors; instead they are grouped as the "musical staff." Former assistants who are not listed are Fausto Cleva, Riccardo Dellera, Gerhard Joel, Edoardo Petri. Peter Paul Fuchs has been added to the staff.

Two announcements concern the orchestra: Michael Rosenker has been named concertmaster and Simone Mantia, manager.

**LOTTE LEHMANN ABOUT TO START ON HER DAILY CANTER**

at her Santa Barbara, Calif., home between her recent performances at the opera season on the Coast. Mme. Lehmann will again appear with the Metropolitan Opera this season.

# Eugene Onegin Sung in English In Philadelphia

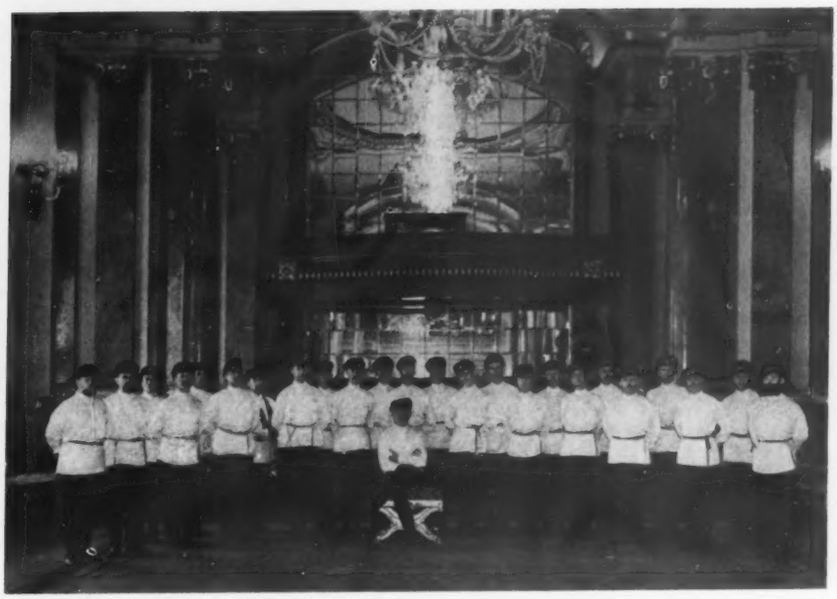
## Resident Opera Company Honors Tchaikovsky—La Scala in Boheme — Heifetz With Orchestra

PHILADELPHIA. — The Philadelphia Orchestra programs of Oct. 25 and 26 featured Jascha Heifetz as the soloist in the Sibelius Concerto. With paramount technic and impressive interpretation, he gave a magnificent performance, and applause was long and loud. Ormandy and the orchestra provided an excellent accompaniment. The orchestral works were Herzliebster Jesu from the St. Matthew Passion of Bach, in Charles O'Connell's excellent transcription, Mendelssohn's "Italian" symphony, given a particularly fine reading, and Till Eulenspiegel, by Strauss.

The local opera season opened with two performances of Tchaikovsky's Eugene Onegin, by the Philadelphia Opera Company (C. David Hocker, general manager) on Oct. 28 and 29. The first was for the Philadelphia Forum, and the second was in the opera company's regular series of eight operas. The cast was well balanced, and showed results of many rehearsals. The greatest vocal successes were carried off by Selma Amansky as Tatiana in the Letter Scene, and John Toms as Lenski in the tenor aria. Howard Vanderburg as Onegin distinguished himself for his excellent enunciation. The opera was given in English and many of the members of the cast made special efforts to be understood. Gabrielle Hunt as Olga, Anne Simon as the Mother, Nancy Fishburn as Filipjevna and Carlos Alexander as Prince Gremin were adept, vocally and dramatically. The lesser roles were equally well taken by Mackey Swan as Triquet, Charles Jones as Saretski, David Brooks as the Captain and John C. H. Harvey as Gillot. The chorus sang with good tone quality. Sylvan Levin, music director, conducted, keeping his orchestra and soloists under expert control at all times. The scenery and costumes were pleasing under Dr. Hans Wohlmuth's stage direction. The performances commemorated the centenary of Tchaikovsky, and were enthusiastically received by a large audience.

### LaScala Forces Sing Boheme

The Philadelphia LaScala Opera Company opened its season on Oct. 31, with an excellent performance of La Boheme. Mrs. Walter A. Knerr as president and Francesco Pelosi as general manager may well be pleased with its success. Three members of the cast and the conductor were new to Philadelphia. Amelia Armolli as Mimi showed tones of wide range and power, with particular beauty in the middle register. Gloria Vanda was a personable and vivacious Musetta, with a voice of pleasing quality. Bruno Landi scored the greatest success as Rodolfo, with a voice of beautiful quality, and acting ability well developed. Owing to the sudden illness of Angelo Pilotto, Claudio Frigerio took his place as Marcel, and also had much success vocally and dramatically. Nino Ruisi as Colline pleased with his singing of the Farewell to the Coat. Joseph Interrante as Schaunard was adequate in all ways. Costanzo Sorvino brought out all the comedy of the landlord and the elderly admirer of Musetta. Marie Dougherty as the Mother, Martin Kaplan as a Sergeant, Theodore Czerwinski as a Corporal and Pierino Salvucci as Parpignol were good in their smaller roles. Gastone Usigli did a good job of conducting, keeping the action moving with ease and assurance. The stage direction was in the competent hands of Benjamin Altieri.



THE PLATOFF DON COSSACK CHOIR, now touring the United States, gave a command performance for the Foreign Ministry of the Mexican Government in the Ministry's reception hall in Mexico City recently.

### Kreisler Opens All Star Series

The All Star Concert Series, under the management of Emma Feldman, presented Fritz Kreisler in recital as the first event of this season's series. Kreisler again brought to his audience that wealth of tone and beauty of interpretation associated with his name. Carl Lamson provided sympathetic accompaniments. Many encores were demanded and given.

Sidney Foster, student of David Saperton at the Curtis Institute of Music, was heard in his graduation recital on Oct. 22 in Casimir Hall. His program held works of Beethoven, Brahms, Chopin, Bach, Debussy and Dohnanyi. Remarkable technical facility, coupled with a tone of depth and beauty, and good use of dynamic contrasts, went to make up a recital of more than ordinary merit.

Robert Elmore, pianist, and Frank Costanzo, violinist, were heard in an excellent recital under the auspices of the Clarke Conservatory of Music, in the Academy of Music Foyer, on Oct. 30.

Three recitals of note have recently been held at the Curtis Institute of Music. The first was by the French organist Joseph Bonnet, who gave an all-Bach program, in which he revealed great skill, and command of the instrument. His registration tended to the light side.

Shura Cherkassky gave a piano recital recently, exhibiting some remarkable playing, abounding in contrasts, and ranging from the most powerful tone to the most delicate. His program was exacting, opening with the Bach-D'Albert Passacaglia, and followed by the Appassionata sonata of Beethoven, four Chopin numbers, Ravel's Sonatine, Chaminade's Autrefois, Poulenc's Toccata and Godowsky's waltz paraphrase on the Strauss Wine, Women and Song. He was loudly acclaimed and responded with an encore.

Jorge Bolet, pianist and member of the faculty, gave a superb recital on Oct. 15, before an audience which more than filled the Casimir Hall. His program included the Schubert Sonata in A major (posthumous), seven Chopin Etudes, three intermezzi of Brahms, three preludes of Debussy and the Etudes symphoniques of Schumann. Mr. Bolet has a remarkable interpretative ability, faultless technique, and a beautiful tone.

M. M. C.

## Concert Series Planned for Bergen County

HACKENSACK, N. J.—This year a new series of artists' concerts was inaugurated by the Central Bergen and Ridgewood Concert Series. Noted artists will appear here for the first time, under the management of Albert Morini.

The need for such an important series of musical events at popular prices has long been felt. The idea was originated by Mrs. Walter E. Ogilvie, Jr., of Hackensack, representing the concert management in Bergen County. At first there was to be only one concert but the response was so great that Mrs. Ogilvie was compelled to expand this concert into a series, and each event will be repeated in Ridgewood, where Mrs. Stephen C. Conger is the representative.

The initial concert was given at the Teaneck H. S. auditorium Nov. 1, presenting Ruggiero Ricci, violinist. Curiously, although Mr. Ricci has lived here a number of years, this marked his first appearance in his own Bergen County. This concert will be repeated in Ridgewood, Nov. 22.

The second event will offer a joint program by Rose Pauly, dramatic soprano of the Metropolitan Opera, and Mario Castelnuovo-Tedesco, composer and pianist. A number of his songs and piano works will be featured on Nov. 29 in Teaneck and Dec. 13 in Ridgewood.

Moriz Rosenthal, pianist, one of the few surviving pupils of Liszt, will be heard early in January. Other artists are scheduled to appear later.

FRED WERLÉ.

## Pollain Dies in France

René Pollain, assistant conductor and solo violist of the New York Symphony Orchestra from 1918 to 1928, and solo violist of the Philharmonic-Symphony Society from 1928 to 1935, died in France according to word received by the latter organization. An American citizen, Mr. Pollain had conducted in New York, and at the Chautauqua and Worcester festivals and for 10 years headed the New Jersey Symphony Orchestra. He is survived by twin daughters, now serving as nurses in France; a son, with the Free French forces of Gen. de Gaulle, and his widow, now in Marseilles, where he died on Nov. 11.

(*Other obituaries on page 21*)

Photo by Jas. Abresch

HELEN TRAUBEL, Metropolitan Opera soprano, opened her transcontinental tour with a recital in Town Hall, New York, on Oct. 4. She will go as far north as Seattle, through California to Tucson and Austin, and then East and through the Middle West, including Canada. In December she rejoins the Metropolitan. Her tour also includes appearances with the Philadelphia Orchestra in that city and New York, with the Pittsburgh Symphony, Harrisburgh Symphony and other orchestras.

# Returning Favorites and Newcomers on N. Y. List

The New York recital season reached its full volume in the fortnight between Oct. 22 and Nov. 5, with the return of many celebrities and introduction of new figures. Among those in the former category who made welcome re-entries were Fritz Kreisler, Jascha Heifetz, Artur Rubinstein, Katherine Bacon, Jan Smeterlin, Dorothy Maynor and Rose Pauly. Bela Bartok and his wife, Ditta Pasztory, played in the American premiere of the former's Sonata for two pianos and percussion at a concert of the New Friends of Music. Arthur Loesser and Beryl Rubinstein were heard in a two-piano list. Castelnuovo-Tedesco played in the American premiere of his Sonata with Michael Rosenker, violinist.

DOROTHY MAYNOR

FRITZ KREISLER

JASCHA HEIFETZ

KATHERINE BACON

JAN SMETERLIN

ROSE PAULY

### 9 O'clock Singers in Marriage of Figaro

The Nine O'clock Singers, a touring group of young native artists, all graduates of the Juilliard School, who give operas in English in "intime" fashion, appeared at Town Hall on Oct. 22 in a shortened version of Mozart's Marriage of Figaro in modern dress.

The cast included Vera Weikel, lyrical of voice and charming as Cherubino; Helen Van Loon, a vocally animated and effective Susanna; and Gertrude Gibson, a Countess of exquisite manners and opulent voice. The male singers offered a youthful, hearty Figaro with firm baritone in John Tyers; John McCrae as a dignified and commanding Count, who sang with distinction; Robert Stuart, a modernized Basilio in clergyman's attire, suave and light-toned; and David Otto, outstanding for comic gifts as a picturesque Antonio and a witty Narrator in brief résumés before each scene.

The expert piano accompaniments were played by Ethelyn Dryden and Milford Snell.

### Charles Myers, American Pianist, in Debut

A capable American-born and educated pianist is Charles Myers of Colorado, whose recital at Town Hall on Oct. 22 showed this modest, nice-appearing player to have a well-developed technic. The opening Handel Suite No. 16 produced rhythmic certainty, crisp tone and interesting moments. He showed honest pianism and appreciation of the A flat variations by Beethoven from the Sonata, op. 26, and breadth in Franck's choral and fugue.

### Dorothy Maynor Returns

Town Hall was jammed on the evening of Oct. 23 when Dorothy Maynor, Negro soprano, made her first appearance of the season. Miss Maynor offered a somewhat more ambitious program than on previous occasions, including works by Bach, Mendelssohn, Beethoven, Schumann, Franck, Bizet and Grieg (in English), the air of Lia by Debussy and a group of Spirituals.

In religious numbers, the soprano, whose exquisite lyric voice was in excellent estate and used with notable flexibility, was at her best. Beethoven's Der Kuss and Schumann's Ungeduld demonstrated interpretative appeal but her French group needed more maturity. Arpad Sandor was the accompanist. Needless to say there were many encores.

### Marie Powers and Miguel Munoz Heard

Marie Powers, contralto, and Miguel Munoz, bass-baritone, appeared at Town Hall, Oct. 24. Miss Powers, heard this season with the San Carlo Opera Company, has a voice of real contralto quality, flexible and of considerable power. An air from Gluck's Orfeo was done with opulent tone but was slightly too hurried in tempo. Lieder by Brahms, numbers by Bach, Fauré, Respighi and La Forge were convincingly interpreted. Mr. Munoz's numbers included an air from Handel's Messiah, songs by Brahms, Lehman, Korbay and Koenneman. Robert Payson Hill accompanied capably.

### Arthur Loesser and Beryl Rubinstein in 2-Piano List

A program of originality delivered with brilliance and charm marked the two-piano recital of Arthur Loesser and Beryl Rubinstein in Town Hall on Oct. 25. Mozart's Theme and Variations (K. 501, originally for four hands on one piano) was played in a reworking by Clement Miller of Cleveland with discriminating art. Parker Bailey's prelude and fugue on Bach's Wachet Auf was a novel native work. The Schumann etudes in A minor, B minor and A flat, arranged by Debussy, exquisitely musical, were ably done. The Saint-Saëns Duo had an engaging performance. After the intermission came novelties—Three Etudes of piquant idiom and effectiveness by Victor Babin, and Mr. Rubinstein's Arabesque on tunes from Lehar's Merry Widow, which ought to find a place in the repertory. The capacity audience feted the artists.

### Artur Rubinstein Interprets Chopin

The all-Chopin recital is not as frequent as it used to be; played by a ranking pianist, there seems no waning of its power to attract and enthuse a large audience. Such was the case at Carnegie Hall on Oct. 25, with Artur Rubinstein as the performer.

Rubinstein's status as a Chopin interpreter has long been established and he reaffirmed it on the present occasion. He voices the music with intensity, charm, imagination, and high control of tone and mechanism. One might have disagreed here and there with his tempi (as the excessive speed of the final movement in the B minor sonata, where the rhythmic import was somewhat lost), but on the whole the Rubinstein temperament and authority conquered reproach and won impressive acclaim.

### Kreisler Returns in High Form

Carnegie Hall was filled with cohorts of Fritz Kreisler adherents when that violinist gave his first New York recital of the season Oct. 26. For many devotees of the instrument, he is its leading apostle, and in that spirit his audience lionized him at this matinée.

Bach sounds extremely personal and intimate when performed by Kreisler, who presented the E minor Suite and the Largo and Allegro Assai from the C major Sonata for violin alone. Mozart's G major Concerto, fastidiously given, was followed by a Schubert trinity, the G major Impromptu, D major Rondo (deftly transcribed by Carl Friedberg), the Ballet Music to Rosamunde and various tidbits. Sympathetic piano support was given by Carl Lamson.

### Katherine Bacon's Recital

Delight was expressed by a large audience attending the recital of Katherine Bacon at Town Hall, New York, on Oct. 26, especially following the closing Chopin sonata; this was performed with utter devotion and virility of touch, combined with special delicacy in the melody of the funeral march. Sustained applause led to a series of five encore pieces, of which the Barberini-Bauer menuet in old style was a leading item. The crashing climaxes, the sustained melodic line of Schumann's Etudes Symphoniques, came to the fore, as well as the shimmer and sheen permeating Debussy's two pieces. There was also spontaneous fluency in the rhythmics of Albeniz' Triana, a playful earnestness quite captivating.

### Ish-ti-Opi and Frank Bishop in Joint List

Ish-ti-Opi, American Indian baritone, presented a program at Town Hall on Oct. 26. He began with a group of traditional melodies in modern arrangements, complete with Zuni and Sioux feather head-dress. A Choctaw love song by Ish-ti-Opi himself was a particularly engaging piece. Songs by Thurlow Lieurance concluded the first half of the program. Piano compositions by Chopin were ably played by Frank Bishop. Songs by Duparc, Debussy, Hüe, Brogi, Donaudy, Sadero and an aria from Meyerbeer's Dinorah, The Canoe Song from Shanewis by Cadman and other Indian melodies in arrangements by Rous, Ish-ti-Opi, Grunn, and Troyer concluded the evening's music, cordially applauded by the large audience. Edward Pfleger contributed excellent accompaniments.

### Harriet Eells Sings Mahler

An interesting, unusual program greeted the large audience on hand to hear Harriet Eells, mezzo-soprano, at Town Hall on Oct. 27. An aria from A. Scarlatti's cantata, Idolo mio, two Spanish airs arranged by Joaquin Nin, and Heinrich Schütz's Ich will den Herren Loben allezeit, were presented with sensitivity. Mahler's Lieder eines fahrenden Gesellen, more associated with a man's voice, were given a notable performance. The third group consisted of French songs by Rhené-Baton, Ernest Bloch, Koechlin and Poulenc, and the English fourth group of compositions by Nordoff, Edward Harris, Alice de Cevée and Kernochan. Lieder by Wolf and Brahms brought the afternoon's music to an auspicious close. Arpad Sandor, at the piano, gave excellent assistance.

### Contemporary Music by New Friends

In accordance with an innovation this season, contemporary music had a place on the Oct. 27 program of the New Friends of Music in Town Hall. The Budapest Quartet had the assistance of Marcel Dick, violist, and Jesus Maria Sanroma, pianist, in Bloch's Piano Quintet. Another novelty was Mark Brunswick's sonata for unaccompanied viola, which proved uninteresting and tedious, although Mr. Dick played it with thorough technical appreciation. The Bloch score, full of virtuosity and dramatic fire, was given an accomplished and finely detailed reading by pianist and strings. The Schubert A minor Quartet, Op. 29, a characteristic score, was exquisitely read by the four strings, with lyricism and poetry paramount.

### Michael Rosenker Introduces Castelnuovo-Tedesco Work

The first performance in this country of a Sonata Quasi una Fantasia by Mario Castelnuovo-Tedesco, with the composer at the piano, was a feature of the recital given by Michael Rosenker, violinist, in Town Hall on Oct. 27. A refined sensibility was shown in this three-movement score in cyclical form and impressionistic manner, its opening and closing slow sections and livelier connecting intermezzo. The composer presided expertly at the piano; the violinist played the work with spirit, and both players had a warm reception.

The rest of the recital, with Harry Kaufman as a skilled assisting pianist, included Bach's Partita in E minor, the rare Bruch concerto in D minor, two Szymanowski morceaux, and the Stravinsky suite after Pergolesi. Mr. Rosenker showed ample technical powers and a scholarly approach to his music. The audience was large and enthusiastic.

### Elma Fairweather in Varied List

Arias from The Marriage of Figaro, Tosca and The Magic Flute together with songs of Donaudy, Lotti, Paisiello, Lieder of Schubert, Schumann, Sibelius and Tchaikovsky and a group of English songs and Spirituals comprised the program of Elma Fairweather, soprano, in Steinway Hall on the afternoon of Oct. 27. Albert

(Continued on page 10)

Photo by Charles P. Seawood

**OLGA FORRAI and RAYMOND GRAM SWING**

discussing songs by the latter which Miss Forrai sang on Nov. 10 at the meeting of the National Association for American Composers and Conductors. The picture was taken in the news room of MBS, where Mr. Swing broadcasts his news comments. He has written many songs and instrumental numbers.

# Ballet Russe Departs; de Basil Dancers Return to N. Y.

By ROSALYN KROKOVER
Dance Editor, Musical Courier

After a triumphal stay of about three weeks at the Fifty-first Street Theatre, in New York, the Ballet Russe de Monte Carlo departed for a long tour. The final performance, on Nov. 3, will be remembered for a long time by those fortunate enough to gain admission. On the program were Vienna-1814, The New Yorker (both new ballets that have been greatly improved since their first presentation) and the century-old Giselle, which—thanks to the inimitable work of Markova and Youskevitch—remains one of the most agreeable items in the ballet's repertoire.

The tour that the Ballet Russe has started will last until March, and will continue with the same personnel, repertoire, and scenery that New York audiences so applauded. Included in the five months of solid bookings are many symphony engagements—the National Symphony Orchestra in Washington, D. C., the Cleveland, Detroit, Cincinnati, St. Louis, Seattle and San Francisco Orchestras.

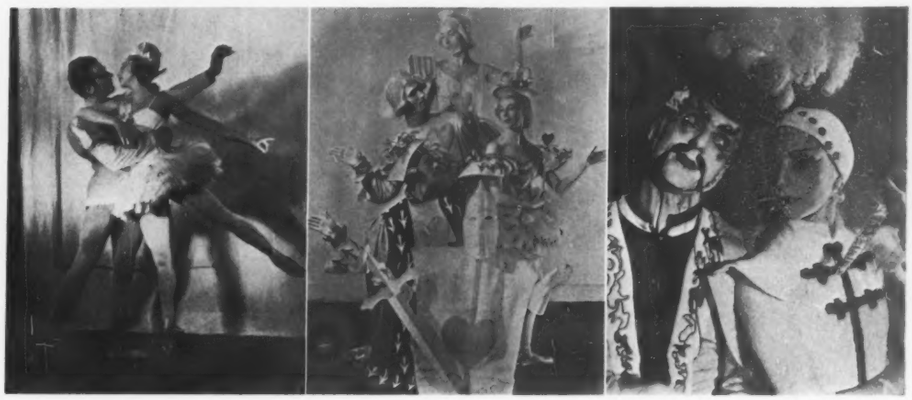
### Allers Conducts

Franz Allers, Czechoslovakian conductor of the organization, conducted the orchestra in Boston (Nov. 3-9), Hartford (Nov. 11-12), and is now in Philadelphia (Nov. 14-16). On Nov. 18 he will appear in Baltimore, and the following days will find him in Washington, D. C., Cleveland, Detroit, and an extended engagement in Chicago.

While the Ballet Russe de Monte Carlo is darting around the country, New York audiences beheld the well-known process of ringing in the new. For, in the same theatre, S. Hurok presented the Original Ballet Russe of Col. W. de Basil, which returned to America after a three year absence and will remain here for an indefinite stay.

### Premiere of Graduation Ball

The opening program, Nov. 6, presented Aurora's Wedding, Le Coq d'Or and the premiere of Graduation Ball, a ballet in one act by David Lichine set to music by Johann Strauss. Antal Dorati conducted the orchestra in all three ballets with more finesse than one usually encounters in ballet performances.



THE BALLET RUSSE DE MONTE CARLO in three scenes from its recent productions. Left to right, Alexandra Danilova and Andre Eglevsky in Vienna — 1814; a tableau from Stravinsky's A Poker Game; and Alicia Markova and Leonide Massine in their Entrée Chinoise from Vienna — 1814.

At the start of the evening there was a certain roughness, but this soon wore off, and some splendid solo dancing and ensemble work followed.

Space does not permit a full discussion of each work; suffice it to say that among the outstanding performers in Aurora's Wedding and Rimsky-Korsokoff's tuneful score Le Coq d'Or were Irina Baronova, Tamara Toumanova, Tatiana Riabouchinska, Anna Volkova, Genevieve Moulin, Roman Jasinsky and Paul Petroff.

David Lichine's Graduation Ball was a delightful surprise. It was by far the most entertaining novelty presented by any ballet organization this year, and can be assured of a permanent spot in the repertoire. Here is a ballet with nearly everything—splendid music, opportunities for resplendant solo and group work, a well-knit and humorous story, opportunity for characterization, and a colorful set. The leading roles were danced by Riabouchinska, Alexandra Denisove. Moulin, Tatiana Leskova, David Lichine, Nicolas Orloff, Igor Schwezoff and Borislav Runanine.

### Other Dance Events

Although ballet is at present holding the spotlight, other events are also taking place. The Student's Dance Recital Series at Washington Irving High School and the YMHA Dance Series offer programs of variegated phases. The artists, many of whom will dance in both series are Nimura with Lisan Kay, Ruth St. Denis-La Meri School of Natya, Maria Gambarelli, Argentinita and her Spanish Ensemble, Jose Limon, Graff Ballet, Martha Graham and her Group, Esther Junger and Pauline Koner, Doris Humphrey and Charles Weidman and Group, Katherine Dunham and Group, Carmalita Maracci, Angna Enters, Benjamin Zemach and Group, and Paul Draper.

The Barbizon-Plaza concerts also announce dancers on their series; Allan Wayne, who has already appeared, presented a successful recital entitled Dance Sketches. Others who will appear are Jacques Cartier, actor dancer (Nov. 22), and Iva Kitchel, dance pantomimist (Dec. 15).

The School of Natya presented a dress rehearsal of a program later given at the Washington Irving High School on Oct. 29. Miss St. Denis and Mme. La Meri were assisted by Litia Namora, Hadassah and the advanced students of the Hindu classes. This group, under the dependable direction of La Meri, is entitled to claim a unique niche for its authentic material and artistic presentation.

### Theatre of Japan Illustrated

Shin Aoyagi, on Nov. 2, presented the second of two lectures on the Dance-Theatre of Japan. The topic discussed at that lecture was "Music, Dance, and Stage Crafts of the Kabuki Theatre." Illustrated with authentic records, films, instruments and costumes, the demonstration proved authoritative and—not always the case with scholarly endeavor—unusually interesting.

Doris Humphrey, Charles Weidman and Company opened their six-week tour in Fredericksburg, Va., on Nov. 6. Following the tour they will open their new studio at 108 West 16th Street at Christmas time with a holiday festival of eight performances. A few months after this, their eminent colleagues, Miriam Winslow and Foster Fitz-Simons, will leave for a spring and summer South American tour, having been engaged by George Dalrymple as the first cultural good-will emissaries to carry the dance to that continent.

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### Schönberg to Lead Pierrot Lunaire

Arnold Schönberg will conduct his Pierrot Lunaire at a concert of the New Friends of Music in New York on Nov. 17. The Sprechstimme role will be sung by Erica Wagner, wife of Fritz Stiedry, the conductor. The composer's second Kammersymphonie will have its world premiere at the opening concert of the organization's orchestral series in Carnegie Hall on Dec. 15.

# Opera Auditions To Be Extended

Making it possible for young artists to enter the competitions without being obliged to come to New York, the Metropolitan Opera Auditions of the Air this season will hold preliminary hearings in several cities throughout the country.

The out of town auditions will be conducted by Wilfred Pelletier, Metropolitan Opera conductor, who also holds hearings in New York. General Manager Edward Johnson of the Metropolitan, again will be general director in charge.

Another innovation this year is that the young singers, whenever possible, are being heard in excerpts from the same opera, both individually and together. At the first competition on Oct. 20 the two contestants, Lillian Taiz, soprano and John Dudley, tenor, sang arias and scenes from La Boheme. Mr. Dudley comes from the D'Oyley Carte Opera Company. Miss Taiz has been heard in musical comedy.

Sketches from Verdi's Rigoletto, comprised the next program on Oct. 27. Three auditioners, Mignon Spence, coloratura soprano, of Metropolis, Ill.; Merrill Miller, baritone, of Brooklyn, N. Y.; and Joseph Bontempi, tenor, of New York, were heard with Lucielle Browning, contralto, who joined the Metropolitan after the 1935-1936 Opera Auditions. Miss Spence came to the auditions after experience in European opera companies.

Since its inception in 1935, more than 2,500 aspirants have participated in the various auditions. Chosen as members of the Metropolitan have been Anna Kaskas, Arthur Carron, Maxine Stellman, Thomas L. Thomas, John Gurney, Risé Stevens, John Carter, Leonard Warren, Nicholas Massue, Annamary Dickey, Mack Harrel, Winnifred Heidt, Jean Merrill and Miss Browning and last year's winners, Arthur Kent and Eleanor Steber. Except for Mr. Thomas all have remained with the company and many have been heard in leading roles.

Already this season some 50 young singers have had auditions. These are conducted on Wednesday afternoons at the National Broadcasting Company. Applications may still be sent to the Metropolitan Opera Auditions of the Air at 230 Park Ave., New York.

Mr. Johnson has announced that arrangements have been completed by NBC with the Texas Company for the coast-to-coast broadcasting of opera from the stage of the Metropolitan at Saturday matinees, beginning Dec. 7, for sixteen weeks, over the Blue Network.

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# New York's Recital Season Reaches Full Tide

Photo by C. Brandenburg

**GIBNER KING**
was accompanist for Raoul Nadeau, baritone, at his New York recital at Town Hall on Nov. 14. Early in January Mr. King leaves for a transcontinental tour of two months with Allan Jones.

Photo by de Bellis

**MARIA SHACKO,**
soprano, heard in Otto Klemperer's Trinity and the Merry Waltz from his opera Das Ziel, in Carnegie Hall last month under the composer's direction. Miss Shacko, daughter of an eminent German opera singer, recently appeared at the Brooklyn Academy of Music in a program of folk songs of all nations, and will be heard at the Mac Dowell Club in songs by MacDowell and Otto Klemperer. She has been heard in Germany and Australia in operatic roles, and has given special programs over WNYC.

**GORDON DAVIS**
presented a varied list at his song recital in Steinway Hall on Oct. 21 with Hans Heidemann and Herbert Goode at the two pianos. Mr. Davis' program included songs by both accompanists.

(*Continued from page 8*)

Fairweather was at the piano. The audience received the soprano cordially.

### Abbey Simon in Debut

Abbey Simon, Naumburg Foundation prizewinner, said to be twenty, at present runs to technic and more technic, having a facility which must in part be born, as well as trained. He performs miracles of speed in Chopin studies; it is a question if that composer would have indorsed such interpretations as startled old-timers in his Town Hall recital of Oct. 28. Caressing tone in his altogether charming playing of the Abegg variations by Schumann; forthrightness in Bach and Beethoven items, and some expression in the moderns heard—these were further features of his recital, heard by an overflowing audience.

### Charles Holland's Bow

Charles Holland, young Negro tenor, formerly a member of the Hall Johnson Choir, more recently heard in radio and engaged for films, was presented in a New York recital debut at Town Hall, Oct. 28. He proved a likable personality, with a voice of purity, capable of fine legato use. He did not seem sufficiently schooled in Lieder interpretation to succeed fully with three Brahms songs. Airs by Vivaldi, Purcell and Mozart, arias from Andrea Chenier and Pagliacci (encore), songs by Duparc, Fauré, Burleigh, Heilman and Hall Johnson were also on his program. Ralph Kinsley accompanied and shared in applause.

### Morley Evans at Town Hall

Morley Evans, bass-baritone, made his debut at a matinée recital in Town Hall on Oct. 29, his program including the aria, Ai Mai, from Marchetti's Ruy Blas, sung dramatically, and songs of Respighi, Dvorak and others. Creighton Allen was at the piano for a group of his own numbers, including A Dirge, From the Hills and The Wave, all songs of character and with an almost symphonic piano accompaniment. As encores Mr. Evans, who has a rich, full-tone voice and admirable stage presence, added this composer's Eldorado and two other numbers. Harrison Potter was the regular accompanist.

### Jorge Bolet Triumphs

The recital of the 25-year-old Cuban pianist, Jorge Bolet, at Town Hall on Oct. 29, left no doubt that, whatever the reservations, he is a musical personality of a high order. His qualities are intrinsic as well as cultivated: complete musicality, a beautiful touch in pianissimo playing and an intuitive sense of the breadth and scope of a composition's life.

Schubert's A major posthumous Sonata saw the best playing of the evening. The sensibility, musicianship and complete technical equipment of Mr. Bolet made it outstanding. Scintillating performances of seven Chopin Etudes, and thoughtful, if perhaps too soulful and romantic playing of the Brahms Intermezzi, Op. 117, three Debussy Preludes and the Schumann Etudes Symphoniques concluded the concert, warmly applauded by the large audience.

### Kirkpatrick Opens Series

Carnegie Chamber Hall proved ideally intimate for the appearance of Ralph Kirkpatrick, harpsichordist, on Oct. 29 in the first of three programs for the scholarship fund of the Dalcroze School. Mr. Kirkpatrick's admirable understanding of this instrument resulted in a thoroughly charming and musicianly representation of the 18th century idiom.

With Lois Wann, oboist, Mr. Kirkpatrick was heard in a sonata by Tessarini, an exquisite bit of writing thoroughly in character. Three Pieces de Clavecin by Balbastre were brilliantly presented. Schobert's Op. 9 No. 3 sonata enlisted Lois Porter, violin, and Ellen Stone and Philip Palmer, horns, and was given expert delineation. Telemann's difficult F minor sonata was played with Leonard Sharrow, bassoonist. The Mozart variations for harpsichord of a Fischer minuet and Handel's Trio Sonata for flute, bassoon and harpsichord completed the novel list. Frances Blaisdell, flutist, and Mr. Sharrow collaborated in an intriguing reading.

### Heifetz' Unimpaired Mastery

As the seasons roll on and Jascha Heifetz continues to give recitals in New York, the task of the critic becomes easier and easier. He would be fully justified in merely saying after the artist's Oct. 30 appearance at Carnegie Hall, "Heifetz displayed all his usual mastery and won his customary triumph."

The program was a trifle sonata-heavy, with Brahms' Sonatensatz, Mozart's sonata No. 10 (K. 378) and the early opus in the same form by Richard Strauss. The three works were followed by Spohr's ancient Concerto No. 8 (Gesangscene), which today is still loved by violinists but only respected by the public.

Heifetz offered, too, his own sensitive and piquant transcriptions of two piano Preludes by Gershwin, and Robert Russell Bennett's Hexapoda, Five Studies in Jitteroptera. The Bennett music, characteristic, cleverly modern and humorous, was delightfully set forth and jubilantly received. Emanuel Bay helped understandingly and smoothly at the piano.

### Sarah Gorby, Folksinger, Introduced

In folksongs of various nations, an attractive newcomer from Europe, Sarah Gorby, contralto, showed a definite personality at Town Hall Oct. 30. Smoothness of voice and seductive and unconventional methods in its use made her Roumanian song group piquant and effective. In French folksongs, her interpretations seemed slightly theatrical. Subsequent numbers from Palestine, American Negro and Tzigane sources roused applause. She was capably assisted by Otto Gruenbaum, pianist, who played Chopin solos in rather weighty manner.

### Debut of Alice Brookfield, Pianist

Selecting the most successful items of the program given by Alice Brookfield, Southern miss, at Town Hall, New York, on Oct. 30, one should mention Fetes-Dieu a Seville and Navarra by Albeniz and Soiree dans Grenade by Debussy, for in them her virtuosity and plentiude of technic came to the fore. These are fireworks, contrasting to the solidity of a Bach-Busoni toccata and fugue, and Beethoven's "Farewell" sonata. Her performance was at all times musical, finished, refined, and loud applause punctuated it.

### John Walsh, Baritone, Makes Entry

John Walsh, a young baritone from California, made his New York recital bow in Town Hall on the afternoon of Oct. 31. He offered a list of catholic makeup, showing taste and conscientious work. His tones were of moderate size and power. A good diction did not wholly compensate for earnest but not dramatic treatment of his texts. He sang two Handel airs, Beethoven's cycle An die ferne Geliebte, songs by Fauré, Duparc, d'Indy, Widor, Ireland (five Hardy poems), Tchaikovsky, Campbell-Tipton and Ives. There were encores after each group. Martin Rich was at the Steinway piano.

### Robert Kitain in Violin List

Had Robert Kitain, Russian violinist, maintained throughout his entire list, on Oct. 31 in Town Hall, the interpretative and technical ability revealed in three excerpts from Bach's E major sonata and the Debussy sonata, his recital might have become one of the highlights of the young season.

In spite of some lapses, Mr. Kitain proved that he could capture the mood of the Debussy sonata. It was projected with reverence for the composer's intentions, and Arthur Balsam provided excellent support at the Balwin piano.

The Paganini D major concerto and a miscellaneous group of Wieniawski, De Falla, Granadors-Thibaud, Fiocco and Veracini-Corti completed the formal program.

### Smeterlin Transcribes Bizet

It is rare to find operatic Carmen themes transcribed for piano solo, but at Jan Smeterlin's Town Hall recital on Nov. 1 he offered his arrangement of the third act Intermezzo from the Bizet masterpiece. The version is skillful, finely formed and exceedingly effective.

Smeterlin's keyboard qualities again registered convincingly in a representa-

(*Continued on page 19*)

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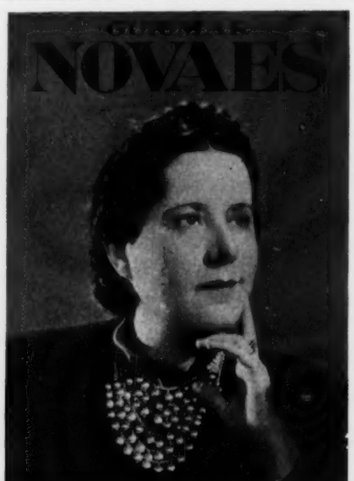


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# Orchestral Novelties Heard in N. Y. Season

### Vronsky and Babin Perform New Concerto

*Philharmonic-Symphony Society, John Barbirolli conductor, Vitya Vronsky and Victor Babin, duo-piano soloists; Carnegie Hall, Oct. 24. Program:*

Carneval Overture, Dvorak;* Concerto for two pianos, Victor Babin; Symphony No. 1, G minor, Kalinnikoff.

* First time in New York.

Vronsky and Babin, famed two-piano couple, contributed smooth, vari-colored and musically thorough playing on this evening, doing everything required to put into the best possible light the new concerto composed by Mr. Babin for himself and his wife.

The work has interesting facets, chief of which are expert keyboard idiom and fluid brilliancy. The general style is of the moment, with more percussiveness than lyricism, more vitality than sensuousness. No heaven-storming masterpiece of great originality is this concerto, but a well-made and effective medium for Mr. and Mrs. Babin, which is doubtless what the composer chiefly had in mind. The audience received the novelty warmly.

Kalinnikoff's symphony, a mildly melodious score of not much bite, sounds old-fashioned and derivative. It suggests something of diluted Tchaikovsky.

### Poldi Mildner With NBC Orchestra

*NBC Symphony Orchestra, Hans Wilhelm Steinberg, conductor, Poldi Mildner, pianist, soloist. Studio 8H, Radio City, Oct. 26. Program:*

Nights in the Gardens of Spain, De Falla; Symphony No. 4, Tchaikovsky.

That vivid and accomplished Viennese pianist, Poldi Mildner, was the soloist of the Oct. 26 concert by the NBC Orchestra at the mammoth studio in Rockefeller Center. Hans Wilhelm Steinberg did the conducting for Miss Mildner in De Falla's Nights in the Gardens of Spain, and also led Tchaikovsky's fourth symphony in F minor. Both works received spirited and colorful presentation from Steinberg and his orchestral assistants.

Miss Mildner's work scintillated with canny and accurate fingers, lovely tonal hues, and the required Spanish piquancy and sensuousness.

### Klemperer Leads His Works

*New York City Symphony Orchestra, Otto Klemperer, conductor; Carnegie Hall, Oct. 27. Program:*

Leonore Overture No. 3, Beethoven; Symphony No. 5, Beethoven; Merry Waltz from Das Ziel, Klemperer; Trinity, Klemperer.

This, the first of a series of concerts by the New York City Symphony Orchestra conducted by Otto Klemperer, included the conductor's own compositions. The authority and weight of his musicianship is as forceful as ever. The performance of the symphony was a revelation. Though the orchestra could not respond to all of Dr. Klemperer's wishes, nor give forth the sonorities, colors and dynamics required, the work yet emerged with a lucidity of form and the breadth and growth that only a master hand and will can summon.

The Klemperer works, the Waltz from his opera Das Ziel and Trinity, a contrapuntal reworking of international hymns, songs and patriotic airs, called for the excellent assistance of the Manhattan Chorus as well as for the expert singing of Maria Shacko, soprano; Hertha Glaz, contralto; Milton Lomask, tenor, and Raoul Nadeau, baritone.

### Kaminsky Is Philharmonic Soloist

*Philharmonic Orchestra, John Barbirolli, conductor; Carnegie Hall, Oct. 31; Anatol Kaminsky, violinist, soloist.* Program:

Overture to Barber of Bagdad, Cornelius; Schafe können sicher weiden, Bach-Barbirolli; Violin Concerto No. 5, A major, Mozart; Tzigane, Ravel; La Valse, Ravel.

Kaminsky is a more finished and whole-souled artist than when he appeared previously in the metropolis. He has found deeper musical response, greater poise intellectually and emotionally. Altogether stylistic and convincing was his interpretation of Mozart; he revealed also the kindling fancy and ardor without which Ravel's gipsy piece lacks authentic expression. The Barbirolli transcription has point and canny workmanship, and was extremely well played and warmly received. The antique Cornelius overture is well worth hearing occasionally, and the Ravel satire on the Viennese waltz never fails to enthuse connoisseurs with its fine-sensed writing and tonal effects.

### Young People's Series Opens

*Philharmonic-Symphony Society, Rudolph Ganz conducting, first concert in Young People's Series, Carnegie Hall, Nov. 2, morning. Program:*

Finlandia, Sibelius; To a Wild Rose, Scotch Poem, MacDowell; Danse Macabre, Saint Saëns; Sorcerer's Apprentice, Dukas; Prayer of Thanksgiving, Kremser; A Victory Ball, Schelling.

"Uncle Rudy" Ganz selected the symphonic poem for the initial program of the current season. Unlike the inaugural of the regular season by the orchestra, the National Anthem was conspicuous by its absence. Despite the rain a large audience of oldsters and youngsters heard informative comments illustrated with the slides of the late Ernest Schelling. Although the MacDowell scores may have lost some of their charm in the larger form, this arrangement probably aided the youngsters in getting a better understanding. The first desk men of the Philharmonic were all in attendance, and Mishel Piastro had an opportunity to be heard in the Saint-Saëns score. Youngsters from the Riverdale School participated in the Netherlands air.

### Hadley Foundation Aids Canadians

*Special concert under auspices of Henry Hadley Foundation and Maple Leaf Fund of Canada, New York Philharmonic-Symphony, John Barbirolli conducting; Arthur Kent, baritone, and Ruggiero Ricci, violinist, soloists; Carnegie Hall, Nov. 2. Program:*

Concert Overture, Hadley; Why Do the Nations Rage, Handel; *Symphony No. 1 in A minor, Homer Keller; Violin Concerto, Mendelssohn; The Swan of Tuonela, Sibelius; Cockaigne Overture, Elgar.

* First performance.

At its annual Carnegie Hall concert on Nov. 2, the Henry Hadley Foundation (at the request of Mrs. Hadley, widow of the composer) donated the receipts to the Maple Leaf Fund, a Canadian organization for war relief purposes. About 1,500 hearers enjoyed an unusually interesting program given by seventy members of the Philharmonic Orchestra, John Barbirolli, conductor; Arthur Kent, baritone of the Metropolitan Opera; and Ruggiero Ricci, violinist.

Kent's chief number was Why Do the Nations (from Handel's The Messiah) and Ricci's was Mendelssohn's concerto. The orchestra played Hadley's Concert Overture; Sibelius' The Swan of Tuonela; Elgar's Cockaigne Overture, and a new symphony (No. 1 in A minor) by Homer Keller, of Hays, Kan., who won the $500 prize of the Hadley Foundation offered for an original symphonic score.

Keller, twenty-five years old, has written a purposeful opus, fluently orchestrated and with plenty of color and sonority. Its themes are pleasant but could bear more variety in development. As it is, the symphony holds out promise of weightier things to come from his pen.

Kent's fine voice and feeling delivery, and Ricci's musical and technical impressiveness aroused marked enthusiasm.

In an intermission talk, Victor T. Goggin, president of the Fund, thanked Mrs. Hadley and the musical performers.

### "Cavalcade of American Music" Heard in Westchester

WHITE PLAINS, N. Y.—The annual concert given at the County Center under the auspices of the Social Service Committee of Grasslands Hospital this year was a Cavalcade of American Music, only American-born artists and composers being presented. Harrington Van Hoesen was accompanied by Frank La Forge, who was also represented on the program as composer and solo pianist. Frederick Jagel's singing was received with the usual enthusiastic response, but his medium of operatic arias was missed. Negro composers were interpreted by Caterina Jarboro. Mabel Miller Downs and the Balladeers were also enjoyed. Accompanists were Cecil Gordon, Beryl Blanch, and Rafael Mertis.

The Bronxville Woman's Club Chorus, open to singers in Westchester County, was heard in a program under the direction of J. Warren Erb at the clubhouse in Bronxville. E. H.

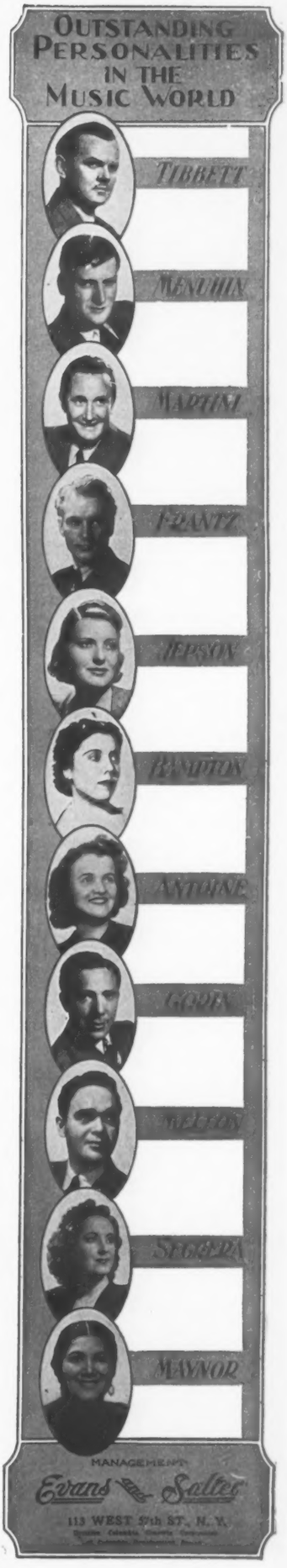
### Jeanette MacDonald at White Plains

Jeanette MacDonald, concert, stage and screen soprano, makes her only appearance in New York on Dec. 4 when she comes to the Westchester County Centre, White Plains. Mrs. Julian Olney has booked the concert, which occurs during Miss MacDonald's visit to the East to attend the opening of the opera season.

### Singers Illustrate Opera Talk for Metropolitan Guild

Marcelle Denya, soprano, William Martin, tenor, and Carlton Gauld, bass-baritone, sang excerpts from Pelleas et Mélisande in co-operation with a lecture given by Oscar Thompson for the Metropolitan Opera Guild, at the Hotel Pierre on Oct. 30. Maurice Maeterlinck was present and presented with a golden key.

**VITYA VRONSKY and VICTOR BABIN** were soloists in Mr. Babin's Concerto for two pianos with the New York Philharmonic Orchestra. Mr. Babin's Etudes for two pianos and the Concertstück for violin were programmed in Town Hall during the last month, the former by Arthur Loesser and Beryl Rubinstein, the latter by Dorothy Minty.

# American Composer Relates Experiences with Paul Juon

## Crist Tells of Working With Late Russian Composer in Switzerland and Berlin — Effects of World War

By BAINBRIDGE CRIST

I have just received notice that Paul Juon, the Russian composer, died on Aug. 21, at Vevey, Switzerland.

Having known this kindly and eminent man so well, I feel that it might interest the musical world to catch a glimpse of him as I knew him during my student days and in more recent years.

My first recollection of him was at his retreat in Switzerland, which could be reached only by a lengthy trip in a diligence. I was impressed by the classic beauty of his features, his kindly blue eyes, and by the superb dignity of his bearing. After introducing me to his wife, he suggested that we take a walk before lunch, and afterwards consider the score upon which he would decide whether to accept me as a pupil.

Toward the end of our walk we came to a small graveyard. Standing before one of the graves, he removed his hat, and after a few moments turned to me and said, "There lies the dearest friend I ever had." I noticed that tears were flowing.

Later, in Berlin, I was told that the grave was that of his wife's first husband, and that when he died his widow and Juon were drawn to each other by the strong bond they had in common, and ultimately married. I have never seen greater domestic happiness than existed in the Juon family.

### Master of Counterpoint

Juon was a complete master of counterpoint. No dissonance prevented his contrapuntal voices from moving in accordance with his perception of melodic beauty. His knowledge of the orchestra was profound. Several years after I had studied with him, a translation of Rimsky-Korsakoff's work on instrumentation appeared, and I was impressed by the similarity between the conceptions of these two men, especially in the matters of balances and layering of instruments in the contrapuntal strata.

When Juon discovered a pupil's mistake, he would say nothing: merely put his finger on the spot, turn to the pupil and smile—knowing that the pupil himself could discover the error. A pupil was always at ease with this kindly man. The moment a sketch or a score was placed on the piano he would take hold of his pointed beard with his left hand, and his eyes would narrow in intense concentration on the work before him.

While I was working under him in 1913, a friend of mine sent me a lengthy critique by H. T. Parker, of the Boston Evening Transcript, in which one of his recent orchestral works was praised with keen enthusiasm. I gave the clipping to Juon, who later told me that he had found much pleasure in showing it to a few intimate friends. I then told him that if he would tell me a bit about his life and his views I should be pleased to send such information to the American musical press, since nothing of this character was known about him by my countrymen.

"Oh, no!" he replied. "I never say anything about myself. I dislike anything that resembles puffery."

He was so emphatic that I made no attempt to persuade him

When, in 1914, I had completed my work under him and was bidding him good-bye, he said to me "Remember one thing: write some exercises in strict counterpoint every day. *Immer viel Kontrapunkt!* A day never passes in which I neglect to follow this advice myself."

### Post-War Meeting in Berne

I did not see Juon again until the summer of 1925. After a long bicycle trip from Thun I arrived at his new home in Berne. I found him leaning over a flower bed just inside the gate. When he first saw me he showed no sign of recognition—and no wonder, since I was covered with dust, and clad in rough travelling clothes with a ruck-sack on my shoulders. After a few moments, however, he exclaimed, "Ah, my dear Herr Crist, come in, come in!", and grasped both my hands in his.

I was shocked to see the pitiable condition of his children. I remembered them when they were very little and very sturdy. Now they were languidly stretched on a couch or a hammock, and I could see that it was an effort for them to lift their thin hands to greet me.

When we were alone, Juon said to me "I had to move my family here, hoping to save the lives of my children. They nearly starved to death in Germany after the war had ended. They would die if I took them back to a rigorous climate; so I must live alone during the winter in Berlin."

I left him with a heavy heart, knowing what a burden he carried in his own.

### "Real" vs "Unreal" Music

I saw him last during 1927, in a room that he occupied in a Berlin pension. Discerning how discouraged he seemed to be, I tried to cheer him, and urged him to compose as much as he could. "Why should I write, Herr Crist?" he replied. "So few persons care for real music any more—just for sensationalism. But one thing I am certain of: either these extreme modernist composers are crazy or I am crazy."

In closing, perhaps I may throw some light on the equity of Juon's remark by relating the following incident. While living in Paris I went to the Russian Music Store to purchase some of his music for an American pianist who happened to be in the city. As I was about to enter, Stravinsky, Ravel, and Prokofieff came out. When I asked the clerk whether I could procure some of Juon's piano compositions, he said—without answering my question—"Did you recognize the men who just went out?" I replied that I did, and he continued, "Do you know the difference between those men and Paul Juon?" Again I said that I did, but added that I should like to know what he thought the difference was. "Paul Juon writes real music," he replied.

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For information write to the Dean of Music, University of Miami, Coral Gables, Florida

THE PASQUIER TRIO, according to an announcement from their manager, Bernard R. LaBerge, have come through the war without mishap and will return to America for a transcontinental tour in 1941-42.

## Francesca Cassardi, American Singer, Heard in Florence

FLORENCE, ITALY.—Francesca Cassardi, American soprano, was soloist in an all-Wagner program at the Teatro Comunale here on Oct. 2 and was hailed by a large and enthusiastic audience for her dramatic gifts and fully developed voice. Miss Cassardi sang Brünnhilde's air (Ewig bin ich) from Siegfried with tonal opulence and also participated in the Liebestod from Tristan and Isolde, where her poignancy and emotional outpouring of tone were stirring. Elisabeth's greeting to the Hall of Song from Tannhäuser demonstrated her lyric capabilities.

Carl Schuricht came from Berlin especially to direct the program and was applauded for his interpretations of excerpts from Die Meistersinger, Walküre and Götterdämmerung.

Miss Cassardi recently was heard at Pistoria in a concert for the soldiers of Italy, singing In Questa Reggia from Puccini's Turandot. D. N.

## Wagner to Tour

Josef Wagner, pianist, was soloist in the Brooklyn Museum recently in the Chopin Concerto, No. 2 in F Minor. Mr. Wagner will appear in St. Louis, Cincinnati, Milwaukee and in colleges in Illinois in November and December. He has been engaged for an NBC broadcast.

Photo © by Garnham Studios, London

ANTONIO BROSA, Spanish violinist, will be soloist at the Brahms-Beethoven-Sibelius Festival of the National Symphony Orchestra, Washington, D. C., in the Brahms Double Concerto and the Sibelius violin concerto. Mr. Brosa also makes two appearances with the Fine Arts Orchestra, in Chicago, Nicolai Malko, conducting; and is soloist with the Seattle Symphony under Nikolai Sokoloff. He made his American debut last season with the New York Philharmonic under Barbirolli.

## Percy Grainger Appears in 25 States During Busy Season

Percy Grainger opened his second solidly-booked season within three years, according to Antonia Morse, his manager, with an appearance in Birmingham, Ala. His tour will take him from Texas to Oregon and from New York to California with appearances in 25 states. He will appear in recital and also as soloist, in some instances as soloist-composer-conductor, with orchestras in New Town, Racine, Saginaw, Cincinnati, Omaha, Columbia, Oak Park, San Antonio, South Bend, Waukegan, Detroit, Portland, St. Peter, Milwaukee, Waterbury, Stamford and Elizabeth. On Nov. 19 he makes his only appearance in the metropolitan area of New York, when he opens the Master series at the Brooklyn, N. Y., Academy of Music.

## Arthur Kent in Concert Tour Before Metropolitan Debut

Before the opening of the opera season on Dec. 2, Arthur Kent, bass-baritone who won a Metropolitan Opera Audition award last spring, will fulfill concert engagements in the East. He began his tour with an appearance before the Exchange Club of Lancaster on Oct. 8, and then will be heard at Alfred University, the University of Kentucky, for the Brooklyn Chaminade Club, the Garden City-Hempstead Community Club and as soloist with the Saengerchor of Newark.

## Zinka Milanov in Aida Opens Chicago Opera Season

Zinka Milanov, dramatic soprano of the Metropolitan Opera, who arrived in New York on Oct. 14 on the SS. Uruguay after appearing in Buenos Aires and Rio, sang Aida at the opening of the Chicago Opera season. On Nov. 23, Mme. Milanov will be the soprano soloist in Verdi's Requiem which Arturo Toscanini will conduct at the Alma Gluck Memorial Concert in Carnegie Hall and on Dec. 28 sings in Beethoven's Missa Solemnis under the same conductor.

## Bidu Sayao Returns for Tour and Coast Opera

Returning from her season of opera at the Teatro Colon in Buenos Aires, Bidu Sayao, Metropolitan Opera soprano, opened her recital season recently in Louisville, Ky. She then left for the Coast for performances with the San Francisco Opera in that city and Sacramento. Mme. Sayao in the Colon series was heard in Traviata, Manon and Romeo and Juliette. She was heard in Manon and Boheme on the Coast and then makes a tour with concerts in Bakersfield, San Jose, Los Angeles, San Francisco, Portland and other cities.

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# Music's Flag Flies Amid Bombs As Londoners Carry On Bravely

(Continued from page 3)

so he had to walk most of the way with shrapnel and bombs falling around in great confusion. However, he reached his destination all in one piece—one hour late.

On a Saturday afternoon C.E.M.A. staged a concert at the Wigmore Hall, in which John McKenna, tenor, and Cyril Smith, piano, attracted a small but select audience. The program comprised songs by Handel, Schubert, Robert Franz and Mendelssohn; also the The Star of the County Down, which one instinctively associates with a famous tenor. Smith played works by Chopin, Liszt, Brahms, Albeniz, the latter arranged by Godowsky.

Sunday's concert was very well patronized. Arthur Caterall and his string orchestra gave works by Handel, Tchaikovsky and Elgar. The playing was of a high standard throughout.

### National Gallery Concerts Continue

The National Gallery concerts, inaugurated by Myra Hess shortly after the outbreak of war, continue their uninterrupted way. A slight alteration has had to be made. The concerts now take place in the Air Raid Shelter instead of upstairs. Very safe, snug and cosy it is, too.

It is splendid to see the dogged way these concerts carry on and the immense support they receive. Each is well attended.

There is one little diversion which many feel could be dispensed with. Every so often what would sound like a telephone bell peals forth in clarion tones. Surely a little piece of cardboard or other home made insulator would be greatly appreciated by one and all. It seems funny to worry about a telephone bell when the A.A. barrage and bombs serenade us every evening. But in the still atmosphere of the concert the telephone bell has a striking effect.

At another concert Olive Groves, soprano, and George Baker, baritone, sang English songs. Mr. Baker gave Purcell and Olive Groves more modern composers. The program concluded with Gilbert and Sullivan excerpts.

A new organization, the Silverman Piano Quartet, Edward Silverman, violin, Winifred Copperwheat, viola, William Pleeth, cello, and Margaret Good, piano, gave artistic readings of Beethoven's E flat and Brahms' F minor.

But the *pièce de résistance* was provided by Myra Hess and Isolde Menges, who played most beautifully in an all-Beethoven program. The hall was packed to overflowing.

# Montreal Lauds Two Orchestras

MONTREAL, CAN.—Music in these dark days has proved to be a necessity and, especially through the long winter, will be needed more than ever. Douglas Clarke and the Montreal Orchestra were the originators of the movement for symhonic music in our city. One hundred and fifty-six concerts were given to date by the West End orchestra and more than 100 symphonic works have been introduced to their subscribers.

Recalling the splendid work done during the past ten years, and encouraged by appeals from many supporters to carry on, the Montreal Orchestra, under the able direction of Mr. Clarke, opened its musical season on Nov. 3, at His Majesty's Theatre. Charles Naegele was the guest artist. The soloists to be heard during the coming season include among others: Maria Marova, soprano; Bela Bartok, Leonard Shure, Shura Cherkassky, Anis Fuleihan, pianists; and Kathleen Parlow, violinist.

### Concerts Symphoniques Open

The direction of Les Concerts Symphoniques has spared no time or effort in preparing programs and events of exceptional importance for the coming months. The seventh season of Les Concerts Symphoniques, a promising and interesting one, got under way on Oct. 22 under the direction of Désiré Defauw with Mischa Elman, violinist, as soloist. In addition to the regular conductor, Wilfred Pelletier, musical director of the Society, other podium occupants are to include Sir Thomas Beecham, Fritz Stiedry, Jean Morel, Sir Ernest MacMillan. Besides Elman, the soloists comprise Artur Rubinstein, Germaine Malepart, Rudolf Serkin, Egon Petri, pianists, Nathan Milstein, violinist, and Emanuel Feuermann, cellist.

The first concert of the usual Saturday afternoon concerts series for children, for many seasons a feature of the orchestra's program, was given on Oct. 5, under the direction of Pelletier, drawing a crowded house of enthusiastic young listeners.

J. H. GOYER

# Toronto Concert Aids Red Cross

TORONTO. — With the soloists and members of the ensemble contributing their services, the Toronto Philharmonic Orchestra presented a special concert on Oct. 14 for the benefit of the Red Cross. Reginald Stewart, conductor, selected a program by composers representative of the countries which have been attacked by Germany.

Jean Dickenson, soprano, and John Carter, tenor, both of the Metropolitan Opera, were the assisting artists. Miss Dickenson sang the Polonaise from Thomas' Mignon while Mr. Carter also selected a French number, the Flower Song from Carmen.

Mr. Stewart opened the evening with Walton's Crown Imperial. Haydn's Clock Symphony, Grieg's Norwegian Dance, Chopin's Military Polonaise, and the dances from Smetana's Bartered Bride were other numbers and the program concluded with Sibelius' Valse Triste and Finlandia. A capacity audience again applauded orchestra, soloists and the eminent conductor.

N. M.

# U. S. Music Cavalcade Marks ASCAP Jubilee

## Concert and Popular Works in Two Festival Programs

(Picture on page 4)

The 25th anniversary of the American Society of Composers, Authors and Publishers was celebrated with a Cavalcade of Music at the New York World's Fair on Oct. 24 just before its close. Two festival concerts were given free to the public in the Hall of Music, at which more than 50 composers, singers, conductors and others appeared in works by members of the organization.

In the afternoon the Rochester Philharmonic Orchestra, conducted by Dr. Howard Hanson, composer and director of the Eastman School of Music, was heard. Grover Whalen and Gene Buck, president of ASCAP, made the introductory speeches. Deems Taylor acted as witty commentator on the works played. Mayor F. H. LaGuardia appeared briefly to lead Arcady Dubensky's fanfare and the Star-Spangled Banner. Dr. Hanson conducted Henry Hadley's stirring overture In Bohemia, his own finely melodic Romantic Symphony (No. 2), a clever parodistic Symphonietta by Morton Gould and Mr. Taylor's picturesque suite, Circus Day. William Grant Still was guest conductor in an excerpt from his colorful ballet, La Guiablesse, and two sections from his Second Symphony, the latter of folk color and syncopated rhythms. The orchestra played exceptionally finely, every nuance coming through clearly, and the conductor was often recalled.

The evening concert presented a remarkable assemblage of popular song composers, soloists and others, with an orchestra of sixty players led by Johnny Green. The chief singers were Margaret Speaks, soprano, in works of Friml, Romberg and Oley Speaks, and Jules Bledsoe, Negro baritone, in songs by Burleigh, Kern and Jacques Wolf. Notables appearing included George M. Cohan, heard in three of his songs, and Irving Berlin, who sang his God Bless America, as conducted by Dr. Hanson. Ferde Grofé led his On the Trail. Composers at the piano for their works included Jerome Kern, Sigmund Romberg, Clara Edwards, Arthur Schwartz, Richard Rodgers, Walter Donaldson, Peter De Rose and others. Gene Buck acted as genial master of ceremonies.

R. M. K.

## Kilenyi Opens Concert Course at Bristol, Penna.

BRISTOL, PENNA.—Edward Kilenyi, young Hungarian-American pianist, opened the concert series of the Bristol Cooperative Concert Association before an enthusiastic audience. It was his first appearance in this country and prior to his New York debut.

E. L. M.

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NEW YORK NOVEMBER 15, 1940 No. 3023


## Chicago Revitalizes the Opera

Chicago has launched an unusually stirring season. In addition to the fiftieth anniversary of its Symphony Orchestra under Dr. Frederick Stock (due to visit New York on Nov. 20 and 22), the city boasts a new operatic regime. The revitalized Chicago Opera, with a new board of governors including prominent citizens of the metropolis, and under the general direction of Henry Weber, has made an interesting innovation by assembling a new chorus chosen by auditions among 350 young singers from leading schools and studios. It has engaged the Ballet Theatre to provide not only divertissements but 12 full dance programs. New ideas in staging and "streamlined" American texts to a few operas are also promised by Mr. Weber. Here's enterprise worthy of congratulation! A fortuitous season is hereby wished for the new management.

—o—

## A Welcome to Paderewski

Profound drama and historical interest surround the arrival in the United States on his eightieth birthday of Paderewski, who plans to seek a permanent haven here from the turmoils of Europe. The veteran pianist and former Polish statesman, who only last year undertook heroically in this country a concert tour of major proportions, is the latest of an illustrious company who have found America the one refuge of art and science today.

Paderewski is so greatly beloved that the diplomatic influence of the American Government is said to have been invoked to secure his safe passage through Spain to Lisbon. The welcome of many thousands who came to greet him at the pier was a sufficient testimonial to the esteem in which he is held in this country.

The career of this patriot and supreme musician has had many remarkable phases over a period of some fifty years—a span of time marked by drastic changes and developments, both historically and in music. In a sense he is a symbol of what is best and most inspiring in the world of the spirit, which now fights for its existence against dark forces of destruction.

One of the staunchest workers for Polish independence, the hero of his land and premier during the stirring days of its rebirth, he has had to endure the spectacle of its conquest. Nevertheless, his music and that of his great countryman, Chopin, remain among the most potent voices that speak of the unconquerable spirit of that people.

The musicians of America welcome this distinguished figure, and hope for him days of peace and a greater renascence of the Polish nation in the years to come.

—o—

## Opportunity for Women Composers

The contest for women composers of this country sponsored by the national musical fraternity, Sigma Alpha Iota, the details of which appear elsewhere in this issue, extends work in a field that needs widening. "It is the hope of the sponsors, in behalf of the fraternity," says a recent announcement from the organization, "that these substantial prizes will stimulate creative musical effort among the many talented American women composers, and that the awards will go to some outstanding compositions. In view of the unsettled conditions in the world today, the fraternity makes this practical contribution to developing artistic strength in our country." The prize awards of Sigma Alpha Iota, to be announced at its triennial national convention in Los Angeles next August, will be awaited with interest.

—o—

## Variations

(*Continued from following page*)

tion and velocity of sound projection, the singer's voice became "feminized."

◆ ◆ ◆

Reminding too of former times—in grand opera—is Walt Disney's new film, Fantasia, where Ponchielli's Dance of the Hours from La Gioconda is done by a ballet corps of elephants and hippopotami dressed in gauze skirts.

◆ ◆ ◆

A recent program of the Los Angeles Symphony Orchestra had the translated texts (from the German) of some Brahms songs delivered by the soloist. Appended is one of the program's versions. Read and marvel:

My lover I hear, his hammer is sounding,
From iron rebounding;
The echoes are singing, like bells that are ringing,
With joy far and near.
My sweetheart I see, the anvils he's striking;
But I pass right by him.
Then roar the great bellows, then blaze the bright fires,
And burn around him.

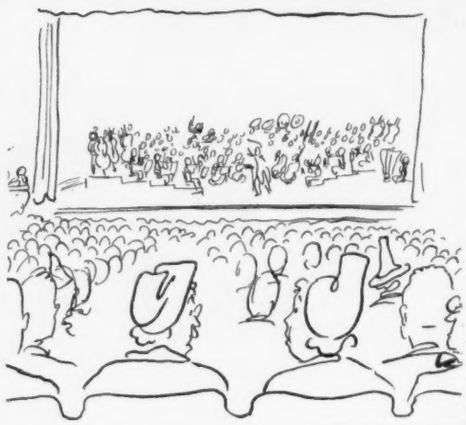
◆ ◆ ◆

NBC and CBS, with their concert impresario adjuncts, have started something that is gradually changing the nature of the entire management business.

The latest radio group to enter that field is WGN Concerts, sponsored by WGN, Inc., the important Chicago station of the Mutual Broadcasting System. Most interesting aspect of the project, however, is the announcement that it purposes "a departure from the prevalent attitude toward artist management, inasmuch as WGN Concerts will return to the tradition of personal and individual attention and service to the artist's career and its problems, in all fields of musical endeavor including motion pictures."

To carry out such a plan, WGN Concerts has selected as its directing head, R. Austin Wilder, for four years associated with Columbia Concerts Corporation as one of its most active and successful representatives. With an unusually competent staff of technical, publicizing and selling forces, Mr. Wilder operates in offices newly established in Chicago, New York and Hollywood.

In these days of effort to break up everything resembling monopolistic control and regulation, the entry of WGN Concerts into the musical management branch is heartily welcomed by the musical fraternity and it extends its best wishes to the organization and its vital and resourceful director.



Cartoon by Bo Brown

"Nudge me if I nod, Cora."

◆ ◆ ◆

M. B. H., who seldom leaves this page undonored by a paragraph from his pen, will be gratefully remembered in the last will and testament of the editor. The future beneficiary writes currently: "I See That the violinist Ossy Renardy is announced in Radio City Music Hall press bulletins as playing on a 'precious old Guadagnini the exact age of the United States,'" etc. Doubtless the statement is authentic, but there should be proof of it at the box office, lest someone doubt its truth and ask for his money back."

◆ ◆ ◆

"What's got into the pianists and violinists so far this season in New York," asks J. P. F., "with their two and more long sonatas on recital programs? Who in the world wants to hear so many sonatas at one sitting? I don't, anyway, and I'll wager that there are lots of others like me. Sonatas are fun chiefly for the players. Strictly speaking, and even with my faulty technic, I'd rather play a sonata any time, than hear one, no matter by whom performed. I suppose that's an heretical sentiment, but it's the way I feel. Now put me in prison."

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The musical elevator boy in the Hotel Buckingham sets me a poser, to wit: "Jazz and swing are featured for lowbrows, and symphony, sonata and opera for highbrows, but how about middle-brows like me?"

◆ ◆ ◆

Dean Harold L. Butler, of the College of Fine Arts, Syracuse University, writes amendingly: "The New York Sun's announcement (quoted in your Variations) of 'Navel's Ondine' wasn't so bad after all. What a rush for tickets there would have been if the announcement had read, 'Ondine's Navel.'"

◆ ◆ ◆

J. F., of Long Island City, sends the following: "Dr. Richard H. Paynter, of Long Island University, is in charge of the football team there, and part of his duty is to see that the players maintain a cheerful frame of mind. For that purpose he makes them listen to music before they enter practise or a game, 'so as to soothe and relax,' he explains, 'and I permit only good music on the phonograph and no jazz or swing.' Is Honegger's Rugby one of the doctor's musical prescriptions?"

In the New York Evening Journal there is a regular "agony column" in which the questions of lovelorn and lovetorn persons are answered. One of the recent queries was from a wife who says that she has lost her husband because she criticized his amateur singing and said it was the worst she ever heard. She wishes to know how she could get him back. She might wire him "You can come home now; I've just heard Al Smith sing The Sidewalks of New York."

# VARIATIONS

## By Leonard Liebling

Ernest Newman, eminent music critic of the London Times, suggests that composers "might write sequels to already famous operas. For example, a sequel to Rosenkavalier, twenty years later, when Octavian, a graduate in so excellent a school of love as that of the mature Princess, has come to think his Sophie a bit of a ninny."

Dear, dear, isn't there anything new in the field of musical persiflaging and paraphrasing? So long ago that it makes me feel like a patriarch (and before Rosenkavalier had been written) I antedated Newman's idea by publishing a series of such sketches in the Musical Courier. They took up the continuation of Wagner's Ring of the Nibelungen subsequent to the fall of the final curtain in the Ring Cycle; and some other chapters showed what happened when Il Duca (from Rigoletto) met Elsa, deserted by Lohengrin; and how King Marke was well consoled through Mephistopheles, who saved Delilah from the destruction of the Philistine temple and introduced her to the mourning monarch.

It was somewhat difficult for me to continue the story of the Ring, as Wagner, the mass murderer of opera, had already polished off Fasolt, Siegmund, Hunding, Mime, Siegfried, Gunther, Brünnhilde, Hagen and Wotan. However, I did manage to gather together some shreds that left the genealogical line unbroken, and this is what I wrote (during the Stone Age) in the Musical Courier:

"Wagner's The Nibelungen Ring, with its cynical plot and its serial history of the public and private branches of the Wotan family, never has satisfied many of us with its abrupt and unnecessary ending. I, for one, do not understand why there should be only four Ring operas when there might just as well be forty. The story of the fruitful Wotan's children is brought to a sudden close at the very moment when it arouses the greatest interest. For a man who has been called thorough, Wagner revealed in his Ring a truly amazing lack of completeness. I could do better than that myself, and some day I shall write a sequel to the Nibelungen dramas.

"In my version I have planned that Brünnhilde leaves a son, and this boy, Sieghardt, does deeds so prodigious that by comparison, his father's (Siegfried) seem almost childish. Of course Sieghardt marries Gutrune, his stepmother, which is strictly in the family tradition, for Siegmund eloped with his own sister, and Siegfried shared board and bedding with his own aunt, Brünnhilde.

"Gutrune, tiring of Sieghardt, pours into the Rhine a flaskful of Wagner's Restorative Elixir No. 93B, bringing Hagen to the surface of the river in which the Rhinemaidens had drowned him. He feels as fit as ever and in highly romantic mood. So he jubilantly makes off with Gutrune. Sieghardt thereupon starts a romance with his aunt Waltraute, who places the troublous Ring on the thumb of his left hand.

"At this point Parsifal wanders through the forest in his search for Klingsor's harem, and Sieghardt offers to lend Parsifal a pair of trousers. In gratitude, the foolish Knight of the Holy Grail tells Sieghardt about the beautiful Kundry, and Sieghardt, being a faster runner than Parsifal, gets to the Klingsor garden first.

"In the fourth act the son of Sieghardt and Kundry, a fine boy named Siegbert, has possession of the magic Ring, by some process not explained in my libretto. (This is the true Wagner method.) Resolved to find out what the famous curse of the Ring really is, Siegbert takes it to an Armenian jeweler near Hammel's Station, L. I. He leaves it there for several days and makes a flying visit to Lynnhaven, where he samples the large oysters for which that place is so justly famed. He has an altercation with the waiter about the bill, and also has five Manhattan cocktails.

"On his return to the Bronx, for some reason or other Siegbert stands himself in the market place and sings Onward Christian Soldiers. He is promptly banged on the head by an indignant fur dealer whose father-in-law is a pawnbroker. At this moment Brangaene emerges from an apothecary shop carrying a box of pills wrapped in pink paper, and a small package of court-plaster.

"Siegbert admires the court-plaster and thus begins an acquaintance that brings into the world their son Siegfeld, whose descendants many ages later change the spelling to Ziegfeld, for so many girls have been glorified in the family. One of the Ziegfelds—but why go on? I told you at the outset that the story is endless."

◆ ◆ ◆

Aside from Dalies Frantz, whom I remember in a movie last season where he had little talking to do, I had not seen any other pianist attempt an actual theatrical role until Frances Hall appeared as the keyboard heroine in Rachel Crothers' play, Expressing Willie, at the Barbizon-Plaza on November 1, presented by the New York Theater Group.

Miss Hall (of the excellent Hall-Gruen two-piano couple) did the role of a naive small-town pianist who wins her man against the wiles of a city siren. She spoke her lines sincerely, but without much nuance of voice or emotion, and her hands were at ease only when she went to the piano and played preludes by Chopin and Scriabin and the Malaguena by Lecuona. Judged by Frantz and Hall, I still think that pianists do best when they stay at their instrument. I had the same impression about violinists after Heifetz's inarticulate debut on the screen a couple of years ago.

The best acting the concert-stage has known was Paderewski's ceremonial miming, and the comedy antics of the impish De Pachmann.

◆ ◆ ◆

Lawrence Abbott's new book, Approach to Music, is definitely the most understandable and useful thing of its kind that I have seen. The volumes published in years past explaining music to the tyro now constitute a small library, but not one of them treats the subject as directly, clearly and enjoyably as Mr. Abbott. Possibly his connection with radio has given him the capacity for understanding the needs of the lesser and intermediate grades of music lovers, for he is assistant to the Music Counsel of NBC, acts as right-hand man for Dr. Damrosch in the NBC Music Appreciation programs, and prepares the comments and analytical notes for the performances over that network.

Approach to Music has a most ingenious ground plan, for it gives the intrinsic details in such a way that they also sketch the history of music. Mr. Abbott does not disdain humor, perhaps his most smile-inducing remark being addressed to those "full-fledged musicians" who might not agree with his conclusions, and whom he nevertheless cordially invites to "slum" through his pages for the layman. Unless you read it, you have no idea of the value and charm of Mr. Abbott's work. (Farrar & Rinehart.)

◆ ◆ ◆

More formidable is the packet of music sent by Longmans, Green & Co. It comprises that firm's latest four examples of the Longmans Miniature Arrow Score Library, hitherto provided with the now familiar Arrow score-reading system of Albert E. Wier. The new volumes edited by him are the orchestral-solo scores of Classic Violin Concertos (Bach, Mozart, Tastini, Beethoven, Mendelssohn, Vivaldi, Spohr, Viotti, and Schubert's Concertstück); Romantic and Modern Piano Concertos (Schumann, Paderewski, Chopin (2) Saint-Säens, Grieg, Liszt (2) Tchaikovsky, Rachmaninoff, Mendelssohn, Shostakovitch, and Franck's Symphonic Variations); Miscellaneous Chamber Works (trios, quartets and quintets by Smetana, Franck, Verdi, Mendelssohn, Schumann, Tchaikovsky, Dvorak, Fauré, Arensky); and Chamber Suites and Concerti Grossi (by Bach, Vivaldi, Corelli, Geminiani, Handel, Mozart). The violin book includes also Bach's double and Beethoven's triple concertos.

Provided with short analytical notes and carefully edited on the whole, the collection nevertheless contains two confusing errors, Chopin's E minor concerto being listed as in E major, and the F minor is given as in B flat minor.

◆ ◆ ◆

Outstanding musical news of the week (from the New York Herald Tribune) in Francis D. Perkins' review of the November 9 recital by Rachmaninoff: "Many would have liked to hear more, but the appearance of Mr. Augustus Wade to close the piano brought the afternoon to a definite end."

◆ ◆ ◆

From the New York Times of Nov. 10: "Phil de Jongh, who gave a recital last week at the Hotel St. George in Brooklyn, bills himself as 'concert violinist and magician,' for he also does sleight of hand tricks."

The combination of music recitalist and magician was first experienced just after the middle of the 1800's, when Robert Heller (an Englishman whose right name was William Henry Palmer) gave piano concerts in this country and interspersed his program with exhibitions of legerdemain, pseudo-telepathy, mimicry and humor.

His New York debut occurred in 1852 and during the ensuing year he appeared over 200 times in that city. He was the inventor of the vanishing bird-cage trick. A pupil of Thalberg, Heller played exceedingly well, according to the critics of New York, Boston, Philadelphia, Washington and other American cities. He composed too in the florid keyboard style of the period, pieces like Etude de Bravoura, Storm and Sunshine, Caprice Sentimentale, etc. For a while Heller performed in his own "new and gorgeous hall, 539 Broadway," called "Heller's Saloon of Wonders." Not far away was Barnum's Museum, and currently the pianist-wizard had competition also from Thackeray's lectures, Mazeppa (the spectacle at Niblo's Garden) Madame Alboni singing in The Daughter of the Regiment at the Broadway Theater, and Madame Sontag's concerts at Metropolitan Hall. Heller died about thirty years later in Washington, where he had made his home.

◆ ◆ ◆

Virgil Thomson, I warned you on this reliable page after I read your first few articles in the Herald-Tribune, that if you didn't stop your unorthodox style of reviewing, you'd draw the fire of some of the musical biggies. Well, did you listen to me? No. And this is what I heard a certain managerial mogul say yesterday: "If that Thomson ever roasts any of my attractions, I shall have some of his compositions played publicly, even though our country's Constitution prohibits the infliction of cruel or unusual punishments."

◆ ◆ ◆

If more science had been known in Italy during the earlier centuries, there would have been fewer *castrati* then among the vocalists, or perhaps none at all. Recently the Mayo Clinic of Rochester, Minn., conducted a novel experiment by having a male singer perform in air "made up not of the usual nitrogen and oxygen, but of the much lighter combination of helium and oxygen." The result was that because of consequent changes in vibra-

(*Continued on preceding page*)

That scholarly pianist, Josef Hofmann is known to his intimates for his keen sense of humor although the general public is not familiar with this attribute. But the story has reached Simon of Hofmann's recent note to Ken Klein, Town Hall impresario. Ken invited the noted pianist to open the Town Hall Endowment Fund Series on Nov. 6.

The latter accepted and his note read: "I seem to be opening so many concert halls this year that I am beginning to think of myself as a sort of musical *janitor.*"

No one ever said the Hofmann recitals lacked *warmth.*

* * *

Richard Barnes, of the duo-piano team of Wilkes and Barnes, tells Simon that he is ready to renounce the piano for the bugle any day now that Uncle Sam calls him.

Dick happened to hold 158 in the draft drawing, which, if you recollect, was the first number to come out of the fish-bowl in Washington. Meantime, however, he's still working with his partner.

Friday the 13th apparently has no terrors for two of our eminent representatives of the piano and vocal fields. Or perhaps they are not superstitious. In any event, if you will look in an adjoining column for the December schedule in New York, Simon asks you to note that the only recitals scheduled for that day are Marjorie Lawrence, Metropolitan Opera diva, and Arthur Loesser, of the piano faculty at the Cleveland Institute.

* * *

Ralph Hawkes, of Boosey, Hawkes, Belwin, the publishers, sends news via trans-atlantic clipper that although there were five air raid warnings during one round of golf he played recently at Croyden, England, the chief discomforts were "a few new hazards" for the players. Regular business hours had gone by the board, and work was done however and whenever one could do it. Britain still had plenty of game, oysters and good French wines, but, alas, lemons were scarce! The chief worry of some bar keepers was how to fashion drinks under such handicaps.

# *I See That*

John Wummer, flutist, is heard with the Dorian String Quartet, in a recently released Columbia recording of A Night Piece by Arthur Foote, and the Ravel Introduction and Allegro, recorded with Laura Newell, harpist, Stuyvesant String Quartet and R. McLane, clarinet.

* * *

Oliver Stewart, tenor, was soloist on Oct. 28 for the Allenhurst, N. J., Woman's Club. On Oct. 20, he was guest soloist at Central Park Methodist Church, Buffalo, N. Y.

* * *

Mieczyslaw Münz, pianist, includes among his Canadian engagements a recital in Charlottstown, P. E. I., on March 14.

* * *

John Carter, Metropolitan Opera tenor, gives a concert on Feb. 10 in Lansing, Mich.

* * *

Robert Weede, baritone, following appearances with the San Francisco Opera Company, will be soloist with the Grand Rapids Symphony and also heard in recitals in Beatrice, Neb., Danville, Ky., and a re-engagement at St. Catherines, Ont. On his return to New York, the Metropolitan Opera baritone will begin a series over WOR. Next month his tour takes him to Weston, R. I., Hamilton, Ont., and Weymouth, Mass.

* * *

Alfred Chigi, baritone, was soloist with the A. T. and T. Glee Club at the World's Fair on Oct. 19.

* * *

Robert Goldsand, Viennese pianist, gives his first recital of the season on Nov. 19 in Town Hall, New York. He recently returned to the American concert stage after an absence of five years.

* * *

The first in a series of practice programs by singers from the studio of Harriot Eudora Barrows was given at Jefferson Hall, Boston, Mass., Oct. 30.

* * *

Frederick Werlé gave an organ recital recently at St. Paul's Lutheran Church, Teaneck, N. J., with Otto Radl, violinist, assisting. The Rev. Albert P. Stauderman was the narrator.

* * *

Dorothy Hosier, soprano, gave a program at the New Century Club, Philadelphia, Penna., Oct. 15, and Oct. 23 sang at the Hotel Jermyn, Scranton, Penna., Dec. 5. Miss Hosier will be soloist with band at Moosic, Penna.

* * *

**Edwin McArthur returned to New York to conduct the score for Youth Gets a Break, the motion picture short produced by Joseph Losey for the National Youth Administration. Mr. McArthur directed the 110 musicians of the NYA Radio Workshop in New York, of which he has been director of classical music since May.**

* * *

Dorothy Crawford, whose transcontinental tour in her Original Character Sketches will bring her East in December, appears in the Philadelphia (Penna.) Forum series on Dec. 2. Miss Crawford will appear on Jan. 6 in Seattle, Wash.

* * *

Robert Hernried, former head of the theory and composition department at the Berlin State Academy for Church and School Music, has been named associate professor at St. Ambrose College, Davenport, Ia., by the Rev. Ambrose J. Burke, president. Composer of two operas and other works, Prof. Hernried is also a biographer of Brahms and has written books on theory.

* * *

**His first 1941 engagements will be made by Richard Crooks, Metropolitan Opera tenor, on Jan. 2 and 3 with the Detroit Symphony Orchestra, and also in Fargo, N. D., during his tour of the Northwest and Canada.**

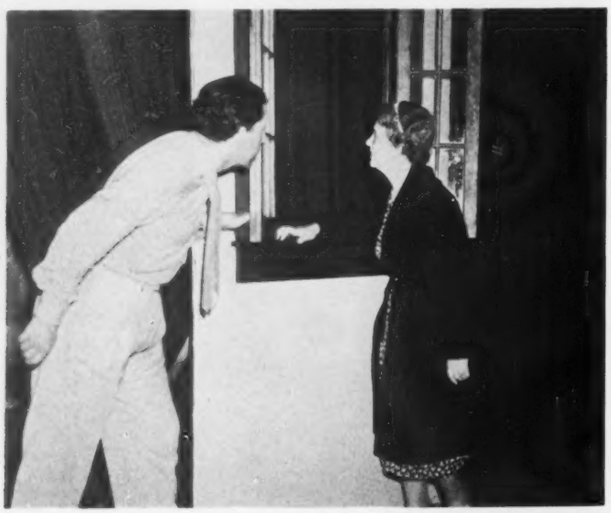

Photo by National News Commentator

**HERBERT GRAF COACHING ROSE DIRMAN**

in the role of Agatha in Der Freischütz, which she sang at the recent Berkshire Festival. Miss Dirman won a scholarship in the class in opera dramatics at Tanglewood and was soloist with orchestra at the Allied Benefit concert.

## NEW YORK CONCERTS

A—afternoon; E—evening.

**Friday, Nov. 15**
Philharmonic-Symphony Society, Carnegie Hall (A)
Rudolf Serkin, pianist, Carnegie Hall (E)
United Choristers of N. Y., Carnegie Chamber Hall (E)

**Saturday, Nov. 16**
Rose Dirman, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

**Sunday, Nov. 17**
Henri Temianka, violinist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Bertha Schultz, violinist, Olga Sapio, pianist, Carnegie Chamber Hall (A)
New Friends of Music, string orchestra, Town Hall 5:30
Hazel Griggs, pianist, Town Hall (E)
Rosina and Josef Lhevinne, duo-pianists, Carnegie Hall (E)

**Monday, Nov. 18**
Albert Spalding, violinist, Carnegie Hall (E)
Anita Atwater, soprano, Town Hall (E)
Sergei Radamsky, tenor, Carnegie Chamber Hall (E)

**Tuesday, Nov. 19**
Robert Goldsand, pianist, Town Hall (E)
Emanuel Feuermann, cellist, Carnegie Hall (E)
Gustave Becker concert, Steinway Hall (E)
Joseph Lester, bass, Carnegie Chamber Hall (E)

**Wednesday, Nov. 20**
Chicago Symphony Orchestra, Carnegie Hall (E)
Stell Andersen, pianist, Town Hall (E)

**Thursday, Nov. 21**
Boston Symphony Orchestra, Carnegie Hall (E)

**Friday, Nov. 22**
Chicago Symphony Orchestra, Carnegie Hall (A)
Nathan Chaikin, cellist, Town Hall (E)
Clara Ceo, pianist, Carnegie Chamber Hall (E)

**Saturday, Nov. 23**
Boston Symphony Orchestra, Carnegie Hall (A)
Benjamin De Loache, baritone, Town Hall (A)
Martin Jacklin, tenor, Doris Raynor, soprano, Town Hall (E)
NBC Orchestra, Carnegie Hall (E)
Caravan Players, Carnegie Chamber Hall (E)

**Sunday, Nov. 24**
Simon Barer, pianist, Town Hall (A)
New Friends of Music (Adolf Busch, violinist, Rudolf Serkin, pianist) Town Hall 5:30
Bela Bartok and Ditta Pasztory-Bartok, duo-pianists, Town Hall (E)
Robert Malone Musicale, Carnegie Chamber Hall (E)

**Monday, Nov. 25**
Germaine Leroux, pianist, Town Hall (E)
John Charles Thomas, baritone, Carnegie Hall (E)

**Tuesday, Nov. 26**
Dorothy Minty, violinist, Town Hall (E)
Suzanne Aurand, soprano, Carnegie Chamber Hall (E)

**Wednesday, Nov. 27**
Paul Robeson, baritone, Town Hall (E)

**Thursday, Nov. 28**
Women's Chamber Orchestra of N. Y., Carnegie Chamber Hall (E)

**Friday, Nov. 29**
Sascha Gorodnitzki, pianist, Carnegie Hall (E)
Manfred Malkin, pianist, Town Hall (E)
John King Roosa, tenor, Wanita Wayne, soprano, Carnegie Chamber Hall (E)

**Saturday, Nov. 30**
National Orchestral Association, Carnegie Hall (A)
Harrison Potter, pianist, Town Hall (A)
Leah Effenbach, pianist, Town Hall (E)
People's Philharmonic Choral Society, Carnegie Hall (E)

**Sunday, December 1**
William Heller, pianist, Town Hall (A)
New Friends of Music (Adolf Busch, violinist, Rudolf Serkin, pianist) Town Hall 5:30
Alton Jones, pianist, Town Hall (E)
Marian Anderson, contralto, Carnegie Hall (E)

**Monday, December 2**
Yehudi Menuhin, violinist, Carnegie Hall (E)
Musical Art Quartet, Town Hall (E)

**Tuesday, December 3**
Philadelphia Orchestra, Carnegie Hall (E)
Jose Figueroa, violinist, Town Hall (E)

**Wednesday, December 4**
Marcelle Denya, soprano, Town Hall (E)
Maria Shacko, soprano, Carnegie Chamber Hall (E)

**Thursday, Dec. 5**
Margaret Sittig, violinist, Carnegie Chamber Hall (E)

**Friday, December 6**
Leo Smit, pianist, Town Hall (E)
Barbara Denenholz, pianist, Steinway Hall (E)

**Saturday, December 7**
Ruth Slenczynski, pianist, Town Hall (A)
Jascha Heifetz, violinist, Carnegie Hall (A)
Iso Briselli, violinist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

**Sunday, December 8**
Trapp Family Singers, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Lotte Lehmann, soprano), Town Hall 5:30
Sari Biro, pianist, Town Hall (E)
Arion Singing Society, Carnegie Hall (E)

**Monday, December 9**
Philharmonic-Symphony Society (Young People's Series), Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Gregor Piatigorsky, cellist, Town Hall (E)
Lucy Brown, pianist, Carnegie Chamber Hall (E)

**Tuesday, December 10**
Ray Lev, pianist, Town Hall (E)
Zadel Skolovsky, pianist, Carnegie Hall (E)

**Wednesday, December 11**
Vronsky-Babin, duo-pianists, Town Hall (E)
Maria Safonoff, pianist, Carnegie Hall (E)

**Thursday, December 12**
Philharmonic-Symphony Society, Carnegie Hall (E)
Rona Valdez, soprano, Carnegie Chamber Hall (E)

**Friday, December 13**
Philharmonic-Symphony Society, Carnegie Hall (A)
Marjorie Lawrence, soprano, Carnegie Hall (E)
Arthur Loesser, pianist, Town Hall (E)

**Saturday, December 14**
Philharmonic-Symphony Society (Young People's Series) Carnegie Hall (M)
Guy and Lois Maier, duo-pianists, Town Hall (A)
New York University Glee Club, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)
Asuncion Garcia, soprano, Carnegie Chamber Hall (E)

**Sunday, December 15**
Philharmonic-Symphony Society, Carnegie Hall (A)
Trapp Family Singers, Town Hall (A)
New Friends of Music, Carnegie Hall 5:30
Marie Arakian, soprano, Town Hall (E)
Fritz Kreisler, violinist, Carnegie Hall (E)

# Bostonians Introduce Scores; Shepherd Leads His Symphony

By CYRUS W. DURGIN

BOSTON.—At last the season of solo recitals has begun. The first such was Fritz Kreisler's appearance at Symphony Hall Sunday afternoon, Oct. 27. For some years now Kreisler has been the first recitalist to visit us in the fall. This time the great violinist also opened the Celebrity Series presented here by manager Aaron Richmond.

I had never heard Kreisler in finer technical form. His tone was rich and glowing. The program began with Bach, traversed Mozart's G major Concerto (K. 216) and an Impromptu and Rondo of Schubert, ending with the usual group of Kreisler transcriptions. He was again accompanied by Carl Lamson, always an admirable collaborator.

### Jordan Hall Season Launched by Grace Leslie

The first event of the season at Jordan Hall was a most enjoyable song recital by Grace Leslie, contralto of New York, Wednesday evening, Oct. 30. A singer of notable musicianship and intelligence, she is also a master of vocal technic and of beautiful phrasing. She began with two Mozart arias, included such impressive items as Marins d'Islande by Fourdrain, Nocturne by Franck, Manteau de Fleurs of Ravel and Die Geister am Mummelsee by Wolf.

Miss Leslie showed, in her remarkably contrasted list, how easily she can pass from dramatic moods to such lighter songs as Dupont's Chanson des Noisettes and the Meinem Kinde by Richard Strauss. There was humor, too, in her excellent performance of Strauss' Für Fünfzehn Pfennige. Alice Wightman was an able accompanist. Miss Leslie was cordially applauded by a fair-sized gathering.

### Castelnuovo-Tedesco's Cypresses Premiered

Sheerly magnificent readings of Richard Strauss' tone poem Death and Transfiguration were the climax of the Boston Symphony Orchestra's concerts at Symphony Hall Oct. 25 and 26. Koussevitzky conducted with marvelous mastery of proportion and detail, and the virtuoso orchestra served him well.

These concerts began with Haydn's delectable G major Symphony, No. 88, and included two transcriptions of piano works. The first was the Cypresses of Mario Castelnuovo-Tedesco, contemporary Italian now living in this country. Cypresses was composed 20 years ago for piano, was orchestrated in 1920, and re-orchestrated last spring. The score is an effective tone memory of a house on a cypress-grown hilltop in Tuscany, where Castelnuovo-Tedesco and his wife formerly lived. It is written warmly and delicately, and the instrumentation is full of subtle colors.

Chabrier's almost forgotten Fantastic Bourrée was the second transcription. This rhythmically delightful work was arranged for orchestra years ago by Felix Mottl. It proved well worthy of revival.

### Shepherd Conducts His Symphony

Arthur Shepherd conducted the first Boston performances of his own Second Symphony at the Boston Symphony concerts the week following. Although somewhat weighty and academic, the symphony has interesting pages. It is rather too long, however. Mr. Shepherd had conducted the premiere at Cleveland last March. Corruscating tone and the proverbial technic of the Boston Orchestra were never more in evidence than during the Leonore Overture No. 3 by Beethoven and Rimsky-Korsakoff's Scheherazade. The latter Koussevitzky has made particularly his own, interpreting it with magnetism and fantasy.

### Youth Series Sold Out

The third series of Youth Symphony Concerts given under auspices of the Boston Symphony Orchestra, Inc., was reported sold out before the series began at Symphony Hall Wednesday afternoon, Oct. 23. Wheeler Beckett again is their able conductor. The orchestra consists of 70 Boston Symphony men. The first program assembled Eine Kleine Nachtmusik by Mozart, the eighth symphony of Beethoven, First Rumanian Rhapsody by Enesco, Prelude to the Afternoon of a Faun by Debussy and Wagner's Overture to The Flying Dutchman.

Subscribers to the Boston Symphony's Monday evening-Tuesday afternoon concerts heard, at the first program Oct. 28 and 29, Haydn's G major Symphony, No. 88; the Iphigenia In Aulis Overture of Gluck, and A London Symphony by Vaughan Williams.

Stanley Chapple, formerly associate director of the Guildhall, London, and assistant to Koussevitzky at the Berkshire Music Centre last summer, has begun a series of lectures called Symphonic Discussions, at Hotel Ritz-Carlton. He bases his lectures upon works played by the Boston Symphony. Mr. Chapple is a lecturer of exceptional attainments, and presents his material in a notably direct, informal and enjoyable style.

### Novotna in Seattle

Jarmila Novotna, soprano, appeared in Seattle as Violetta in Traviata recently.

DUSOLINA GIANNINI, right, WITH HER SISTER, EUPHEMIA GIANNINI GREGORY, at the former's Beverly Hills, Calif., home. Miss Giannini was the guest artist on the Kraft Music Hall Radio Hour on Oct. 10. She later left to begin her fall opera and concert season in Chicago.

# *Sigma Alpha Iota Names Judges For Women Composers' Contest*

LEO SOWERBY

RICHARD CZERWONKY

Leo Sowerby, composer, Richard Czerwonky, violinist, composer and conductor, and Samuel Liebersohn, composer, have been appointed judges in the competition being conducted by Sigma Alpha Iota, national music fraternity, Gertrude Evans, national president.

The contest, open only to women composers born in this country, started in April and will close on Feb. 1 next. It is not restricted to members of S.A.I.; all qualified women writers may compete. Detailed information may be obtained from Mrs. Merle E. Finch, secretary for the S.A.I., National Awards Committee, at 3806 North Kostner Ave., Chicago, Ill.

The competition, known as the String Awards Competition, is limited to works for String Orchestra in Class A, and to solo compositions for violin, viola, or cello in Class B. For Class A the prize is $250, for Class B, it is $150. The prize winning compositions will be announced at the Tri-ennial National Convention of S.A.I. in Los Angeles next August.

The following honorary and patroness members, of whom Mrs. John Charles Carroll of Chicago is national chairman, is sponsoring the contest:

Verna Blythe, Los Angeles (Sigma Tau Chapter); Mrs. Raymond Burrows, New York (Alpha Theta Chapter); Mrs. Arthur Dunham, Chicago (Omega Chapter); Mrs. Francis Findlay, Boston (Lambda Chapter); Mrs. H. S. Godfrey, Minneapolis (Phi Chapter); Mrs. F. L. Hoffmann, Cincinnati (Eta Chapter); Mrs. Don Peabody, Coral Gables, Florida (Sigma Chi Chapter); Mrs. Ruth Steese, Rochester (Sigma Theta Chapter); Mrs. Arthur H. Taylor, Indianapolis (Zeta Chapter); and Mrs. Edmund J. Tyler, Chicago (Gamma Chapter). N. T.

### Andersen Recital at Town Hall On Nov. 20

Stell Andersen, pianist, returns to recital in New York at Town Hall on Nov. 20, after an absence of several seasons. In the past few years, Miss Andersen has been active in extensive concert tours of Europe. Her Town Hall program includes three etudes of Chopin, Variations and Fugue on a theme of Handel by Brahms, Andaluzia of De Falla, and Hommage a la Jota of Nin. Following her Town Hall recital, Miss Andersen will be heard as soloist with the Boston Symphony Orchestra on Dec. 20 and 21, in the performance of Darius Milhaud's piano concerto, La Fantaisie Pastorale, with the composer conducting.

### Gerhart Starts New Season of Altoona Civic Symphony

ALTOONA, PENNA.—Russell Gerhart opened the twelfth consecutive season of the Altoona Civic Symphony with an admirably balanced program. Beethoven's overture to Prometheus, the curtain raiser, was brilliantly delineated. Karen Olson, soprano, showed dramatic skill in arias from Les Huguenots and Tannhäuser and had to add two encores, Come to the Fair and Godard's Berceuse. The Dinicu-Heifetz-Schmid Hora Staccato, Pierné's Entrance of the Little Fauns, a favorite here, and the prelude to Die Meistersinger were the other orchestral numbers, all read with authority by Mr. Gerhart, who conducted without a score. M. N.

### Madrigal Society Award Auditions

The New York Madrigal Society, Marguerite Potter, founder, announces four preliminary auditions, Nov. 20 and 27 and Dec. 4 and 11 for the annual New York Recital Award to an outstanding singer and instrumentalist. There are no age or nationality limitations, but the applicant must not have appeared in a recital reviewed by the New York press. The judges include Frank LaForge, Frances Alda, Louis Persinger and Carmela Ponselle. Application blanks may be secured from the secretary of the Society at Steinway Hall, New York.

### Solon Alberti Presents Finley Walker in Recital

Solon Alberti presented Finley Walker, baritone, in recital at the Ansonia Hotel, New York, in a program of Stradella, Mozart, Stephen Foster, Deems Taylor and other works. Particularly effective were the Credo from Otello and the Danse Macabre of Saint-Säens. Mr. Walker possesses a voice of robust quality which he uses well and with fine taste in interpretation. Mr. Alberti's song, The Swan of Samarkand, set to a poem by Mrs. Richard Bonelli, was especially effective. Mr. Alberti was the able accompanist. M. M.

### Stillman Kelley Recuperating

Dr. Edgar Stillman Kelley is recovering from a serious operation.

# Great Piano Classics Series Reviews History of Keyboard

## Recitals Arranged by Albert Morini for Brooklyn Academy of Music Discussed by Julius Bloom, Director of Institute

"The immediate response to our new series, known as Great Piano Classics, which does not start until Nov. 19, proves something which I have long contended, that is, that education need not necessarily be unattractive."

The speaker was Julius Bloom, director of the Institute at the Academy of Music in Brooklyn, N. Y., as he discussed the major innovation in the educational program this year for Brooklyn. The series, which will cover piano literature from the 18th century to contemporary composers, is being presented in cooperation with Albert Morini, concert manager.

"Mr. Morini has given us excellent cooperation in working out the details," Mr. Bloom continued across the luncheon table and then warmed into his subject.

"Here we have great masters of the piano, Grainger, who opens the series; Harold Bauer, who is to give an all-Beethoven program; Stell Andersen, that remarkably capable American artist, in Brahms and Schumann; the indefatigable veteran, student of Liszt and expert in Chopin, Moriz Rosenthal; the contemporary Italian composer, Mario Castelnuovo-Tedesco, who with Earl Maiman, another noted young American pianist, will be heard in Debussy, Ravel and other impressionists; and finally Abram Chasins, representative of the present school of both pianism and composition.

"That there is great interest in piano literature is indicated by the fact that when the announcement of the course was first made more than $250 in subscriptions was received that very evening, and now, sixteen days before the opening, one-half of the house is entirely subscribed. We don't expect that there will be many individual seat sales on the evenings of the concerts.

"And these are concerts but not in the usual sense. We have plotted a very definite course, but are not 'cramming down' anybody's throats any educational program of the usual sort. Noted artists are giving recitals but recitals that can be enjoyed per se yet remain a part of a regularly organized program.

### Three "B's" by Bauer

"Where, for example, would one expect to hear three famous Beethoven sonatas on one program? Usually we are happy if we get one mixed with piano music of other periods. Yet Harold Bauer is to give us such a program, as part of this course of Mr. Morini's. And so for the rest of the list, all interesting individual programs but arranged so that a complete cross-section of piano repertoire will be presented.

"Teachers and students both are very keen for the undertaking for, whether we realize it or not, there has come about a change in audiences. The public today is music conscious, wants the best and without having to take a 'course' as it were. The ordinary layman today knows much more about music than not so many years ago. By arranging this series we are thus serving not only the student or the instructor but also the individual who enjoys hearing great artists.

### Young Auditors Rally

"It is also interesting to note that our audiences today are younger than before. In Brooklyn especially, we are interesting young couples, not the dowagers of yesterday. Nor is our audiences purely local. I should say that only two-thirds are Brooklyn residents; others come from Long Island and also from Staten Island and New Jersey cities. These figures are based on a total attendance of nearly half a million.

"And the musical program is but a part of our educational activities. The Brooklyn Institute also includes two museums and the Botanic Garden and our programs must be arranged to serve all divisions. In the music division we also offer some 40 events, free to our members, including recitals and lectures on music, so you can see we have a real musical program.

"The new series, judging by this early response, we believe will have to be extended next year. At the moment I feel that it has proved that courses can be both educational and attractive to the general public." H. A. S.

## Dessoff Choirs in 3 Concerts

Three concerts will be given this season by the Dessoff Choirs. On Jan. 14 they present church music of Lassus, Couperin, Schutz and Bach at the Academy of Music under the auspices of the Brooklyn Institute. On March 29 in Carnegie Hall, they will be heard in the Brahms Requiem at the final concert of the afternoon Brahms Series by the National Orchestral Association. An all-Lassus program is scheduled for Town Hall on May 7.

DOROTHY ORTON,
at the Coast Guard light station Bar Harbor Head, Mt. Desert Island, Me. She is now on a concert tour.

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MAURICE EISENBERG

## Eisenberg Opens Season with Concert in New York

Maurice Eisenberg, cellist, began his current season in New York playing for the People's Symphony Society. He programmed the Bach Suite in C major, No. 3, for unaccompanied cello, and Brahms and Beethoven sonatas, in which the piano part was played by Joseph Battista.

During the next few months, Mr. Eisenberg will take time from his teaching activities to appear in Oklahoma, South Carolina, Georgia, Tennessee, Maryland, Massachusetts and New Jersey. The schools in which the cellist is scheduled to play are the University of Georgia, Peabody Conservatory, Maryville College and the Agricultural and Mechanical College in Stillwater, Oklahoma.

On Jan. 19, Mr. Eisenberg will be soloist with the New Friends of Music in New York. In February he appears with the New Jersey Symphony Society featured in a Haydn Concerto and the Don Quixote of Richard Strauss, in which the viola part will be played by William Primrose.

## Griller Quartet Enrolled for RAF Work in England

Members of the Griller Quartet are actively serving as members of the ground crew for the RAF in England, according to word received by the NBC Artists Service. Their tour of duty starts at 5 A.M. and continues for 12 hours, after which they are free to return home to practice for their next American visit. The quartet has been requisitioned several times to appear in connection with their military duties.

## Juilliard Orchestra Gives Vivaldi Transcription

The orchestra of the Juilliard School of Music, Albert Stoessel, conducting, gave a program at the school on Nov. 2. Dorothy Delay and Janina Gorecka were the violin soloists in the edited and revised arrangement by Mr. Stoessel of Vivaldi's Conerto in A minor for two violins and string orchestra.

Other numbers on the program were the Sibelius Symphony No. 5, Mozart's Symphonie No. 40 in G minor and the Ravel Daphnis and Chloe Suite No. 2.

## De Quesada to Visit New York

Ernesto de Quesada is expected to arrive in New York shortly on his annual business visit to the United States. Mr. de Quesada is manager of Conciertos Daniel, foremost management house in South America and Mexico.

# San Francisco Has Gala Opera Series

(Continued from Page 3)

was bestormed in Panama and arrived to sing Don Ottavio on the day after the performance; his place was ably taken by Mr. de Paolis.

### A Masked Ball Revived

Rosenkavalier was the high point of the year, but it was closely followed by A Masked Ball and La Boheme. Both rejoiced in the magnificent singing of Jussi Bjoerling, who had not previously appeared in opera in San Francisco. The first named opera also had such surpassingly great interpreters as Rethberg, Sten and Bonelli, while Lorenzo Alvary, who sang many small parts throughout the season, made a big part out of the role of Sam. (Or is it Tom?)

In addition to Bjoerling, the Boheme cast contained the utterly incomparable Miss Sayao, and such splendid interpreters as Brownlee, Pinza, Miss Bokor, and George Cehanovsky, the infallibly reliable second baritone.

Rigoletto was the third Italian opera for the year, ideally interpreted by Robert Weede in the name part and by Lily Pons as Gilda. Weede was new here, and his big, weighty voice and excellent dramatic style were extremely impressive. Lily Pons was—well, she was Lily Pons, which means she was that rarest of operatic phenomena, a coloratura with a heart. The tenor, Francisco Naya, made an unimpressive debut. They say he had a cold.

Aida had two performances. Rethberg, Pinza and Weede were the consummate interpreters of Aida, the High Priest and Amonasro in both of them. George Stinson was scheduled to sing Rhadames in both, but was unable to appear the first time, and the role was capably and powerfully sung by Frederick Jagel. Stinson did well in the second presentation, with great vitality and fine tone, but he was often ill at ease and insecure. Suzanne Sten was the first Amneris, the loveliest I have ever seen, and one of the subtlest and finest I have heard. But Elsa Zebranska brought the music a richer quality of voice in the second performance.

Gennaro Papi, a past master of every style of Italian opera, conducted the Italian repertoire.

### French Works Heard

Maestro Merola presided over the three French operas, Lakme, Carmen and Manon. The first is, to my way of thinking, beneath contempt as a work of art, but it was beautifully presented by Pons, Kipnis, Raoul Jobin, who was another local newcomer, and Willam Christensen's fine ballet. Carmen, which was substituted for The Girl of the Golden West when Tibbett retired, was chiefly remarkable for the splendid singing of Jobin and Verna Osborne, a delightful young San Franciscan who had the part of Micaela. Marjorie Lawrence was a new Carmen, and Ezio Pinza, Escamillo.

The name part of Manon was sung and acted to last degree of imaginable perfection by Bidu Sayao. Tito Schipa was an ardent Chevalier des Grieux, and Brownlee as good a Lescaut as that weakly wrought figure can be.

## Midtown Symphony Resumes Activities

The Midtown Symphony Orchestra, organized early this year in New York City under the auspices of the Society for Ethical Culture, is resuming its activities. It is a non-professional ensemble. Auditions for the orchestra and also for a mixed chorus which will be formed this year to be heard in choral programs with the orchestra are now being held. Zoltan Fekete conductor.

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# New York's Autumn Recitals Bring Premieres and Debuts

(Continued from page 10)

tive list of works including Schumann's Fantasie in C major, and the Paganini-Brahms Variations, as well as a Chopin set, Debussy's Poissons d'Or and the scintillating Godowsky paraphrase of Strauss' Künsterleben. Especially appealing were the recitalist's versatile technical powers and the many tonal shades and nuances of delivery he commanded. The listeners rewarded Smeterlin wholeheartedly.

### Viola Wasterlain Returns

Viola Wasterlain, violinist, who won exceptional success in a New York debut several years ago, returned to give a matinée recital in Town Hall on Nov. 2. The personable artist has rare gifts, including musicianship and ability to recreate a work in living accents. Her tone qualities were not always ideally shown in the opening preludio and gavotte from Bach's sixth sonta, arranged by Kreisler, nor in the Corelli Sonata No. 12, transcribed by César Thomson, her teacher. But on reaching the Strauss Sonata, Miss Wasterlain's tone took on sweetness and compelling fervor. Her gifted co-artist was Laszlo Bartal.

The final groups included first hearings of a Coquetterie by Samuel Gardner, the performer's reworking of a Gretry intermezzo and rondo, and the Saint-Saëns Rondo Capriccioso. The audience was approbative.

### Bartoks Play 2-Piano Sonata With New Friends of Music

The first item on the New Friends of Music program of Nov. 3 was the American premiere of Bela Bartok's Sonata for two pianos and percussion instruments, played by the composer and his wife, Ditta Pasztory, making her American debut. They were assisted by two percussion players, Saul Goodman of the Philharmonic and Henry Denecke, Jr.

In three movements, the work is of enormous energy in its unconventional rhythmic patterns. It utilizes original scales and dissonantal harmonies. The first section is dramatic, the second lyrical, the last a gaily animated finale. The discreet use of percussion shows great variety of timbres and original effects. The performance, on Baldwin pianos, merited the highest praise and the artists were often recalled.

The Perolé Quartet played the Debussy Quartet, and as a closing number Jerome Rappaport, pianist, joined with Messrs. Coleman and Silberstein from that ensemble in Schubert's Trio in E flat.

### Varied Songs by Rose Pauly

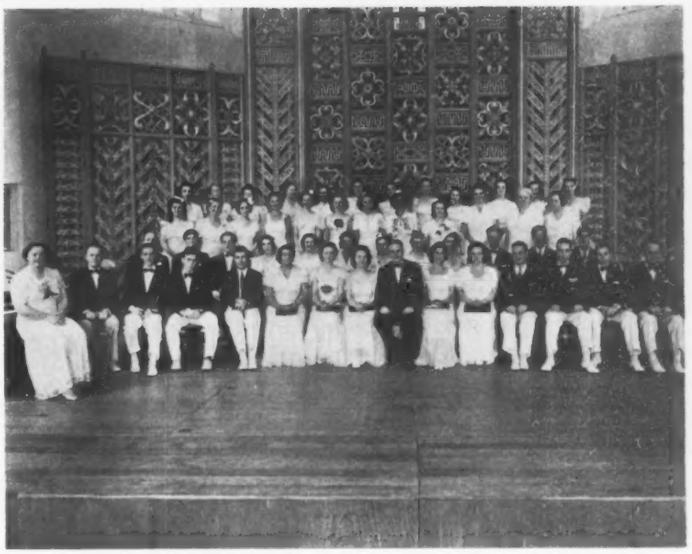
Tempering her wide vocal volume and operatic stage temperament to the limitations of the Town Hall, Rose Pauly proved that she is a true artist also in songs suited exclusively for the concert stage. Her audience at Town Hall Nov. 3 gave her full recognition in that higher musical status.

Miss Pauly put heart and art into her deeply intelligent versions of songs by Italian, German, French, Russian, Czech, Norwegian and Spanish composers—surely an extensive range of styles—and the moods were as varied, from tenderness to passion, from whimsicality to dramatic depth. She is to be particularly thanked for excluding operatic arias. Paul Ulanowsky did noteworthy piano accompaniments.

### New Jersey Opera Association Gives Program

The New Jersey Opera Association, William Spada, director, was heard in an opera concert at Carnegie Chamber Music Hall on Nov. 3, featuring Marian Pinelli, soprano, assisted by the chorus and a group of principal singers: Filippa Anfuso, mezzo-soprano; Roland Partridge, tenor; David Weber, baritone; Arthur Osolin, bass.

Mme. Pinelli was heard in solo arias, duets and trios in works by Mozart, Thomas, Verdi, Boito and Puccini, and in a group of songs by Haubiel, Tixton, Pieraccini, and Sibella. A rousing performance of the sextet from Lucia di Lammermoor, sung by Marian Pinelli, Theresa Genovese, Roland Partridge, Paul Mario, David Weber and Arthur Osolin concluded the evening. William Spada and Norma Matte contributed excellent piano accompaniments.



THE ROBERT MALONE CHORAL SCHOLARSHIP SOCIETY appeared in a Twilight Musicale in the Temple of Religion at the World's Fair shortly before its closing. Several members of the Choral will appear in recital during the early part of the season. The organization will give a program in Carnegie Chamber Music Hall, New York, on Nov. 24.

# Cleveland Prepares for Teachers' Meet

CLEVELAND, O.—Elaborate preparations are under way for the convention of the Music Teachers National Association to be held in this city Dec. 28, 29, 30 and 31, with headquarters at the Statler Hotel. President Warren D. Allen of the Stanford University, California, is cooperating with a large local committee of which Russell D. Morgan is chairman, to make this an outstanding national event. Stravinsky, Darius Milhaud and Roy Harris are expected to attend and speak. Musical fare will be offered by the Cleveland Orchestra, Rodzinski conducting an all-American program; the Philharmonic Orchestra, Prof. F. Karl Grossman conducting predominantly American music; a two piano recital by Beryl Rubinstein and Arthur Loesser; a concert by the Walden String Quartet as well as various choruses will be featured at the Museum of Art. Round table discussions will be a feature, with especial attention to the needs of the private music teacher.

For the benefit of the latter, the Ohio Music Teachers' Association is making every effort to speed the processes of certification by the State. A sectional meeting in Youngstown, Ohio, was to be held during the entire day and evening of Nov. 14. A large delegation from Cleveland and other cities will attend and the business meetings, concerts, round tables and lectures of the day will culminate in a formal dinner, to be followed by a concert of the Youngstown Symphony Orchestra, with Moriz Rosenthal as soloist.

ROSA H. WIDDER

## Ohio Patrons Rally To Support Orchestra

### Dayton Philharmonic Campaigns for Children's Concerts

DAYTON, O.—With the assurance that the Victory Theater will be sold out far in advance of the first Philharmonic concert of the season, the campaign this year will be directed toward soliciting cash donations for the general support of the orchestra and for presentation of the annual four free children's concerts.

Speakers who were heard during the week of Oct. 7 in the annual campaign for enrollment of Friends of the Dayton Philharmonic Society, included Carleton Smith, music editor of Esquire and Coronet magazines; Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs, honor guest at the annual formal dinner of the Philharmonic; Rabbi Barnett Brickner, of Cleveland, and Dr. Thomas Kelly, lecturer in the department of music at the University of Cincinnati and conductor of the Orpheus Club of that city.

Mrs. Richard H. Grant, Jr., is chairman of the women's committees of the campaign.

### Notables Aid Cause

The drive to raise $12,500 is being conducted with thirteen teams of approximately 135 women, and a finance committee of influential Dayton men. Dayton is said to be the only city in the country providing free concerts for the children on school time, thus proclaiming them a valuable addition to the curriculum.

At the first luncheon-meeting, Herman Krebs, tenor, sang a group of songs including A Spirit Flower of Campbell-Tipton, exquisitely. Carleton Smith, who discussed the effect of war upon the world of music, declared that no matter who rules the peoples, music and symphony orchestras are still a necessity.

Another speaker for the daily report meetings was Mrs. Jerome Sturm, of Cincinnati. Other musicians heard were Eleanor Winkler, cellist, and Mary Blue Morris, pianist.

### Mrs. Ober Urges "Cultural Defense"

Mrs. Ober spoke at the formal dinner recently and urged each one to assume his responsibility toward total defense by working for a cultural defense. During the program Israel Baker, young concertmaster of the Dayton Orchestra, accompanied by Alverda Sinks, played several numbers with excellent effect.

The Dayton Civic Music Association, sponsored by the music committee of the Chamber of Commerce, will present the Ballet Russe de Monte Carlo as one of its first attractions. The new course is to be a non-profit venture. It is planned to have at least four events in the series.

Alice Martz, gifted young pianist, played for the Dayton Music Club on Oct. 22 a program of works by Scarlatti, Beethoven, Chopin, and Ganz. Miss Martz, assistant to Rudolph Ganz at the Chicago Musical College, will make her Chicago debut this season with the Chicago Symphony under Frederick Stock.

BETTY A. DIETZ

## Forth Worth Season Is Opened by Pinza

### Texas Civic Group Begins Year —Musical Varieties Touring

FORT WORTH, TEX.—A vigorous musical season is under way, promising inspiring offerings by some of the commanding figures of the concert world, a deal of serious activity in the music schools and studios of the city and a full order of business by the indefatigable clubs, choirs and choruses.

The first concert was the opening event of the tenth season of the Fort Worth Civic Music Association, now the largest in the Southwest. Ezio Pinza, Metropolitan Opera basso, greatly pleased his audience in a program mostly from old Italian sources. Fritz Kitzinger was at the piano.

A new venture in popular musical entertainment has been inaugurated by Don Gillis, of the faculty of Texas Christian University. An orchestra of 45, made up almost entirely of players from the local symphony orchestra, is presenting weekly the Musical Varieties of Texas. It is produced in stage show style, and offers a program of popular appeal, yet including a portion of serious music.

Lurames Reynolds, daughter of I. E. Reynolds, director of the School of Sacred Music at Southwest Baptist Theological Seminary, and violin pupil of Brooks Morris, conductor of the Fort Worth Symphony Orchestra, has been awarded a fellowship in the Graduate School of the Juilliard School of Music.

E. C. W.

### Marjorie Lawrence in Benefit Concert in Buenos Aires

BUENOS AIRES.—Marjorie Lawrence, Metropolitan Opera soprano, appearing in Wagnerian repertoire here at the Teatro Colon, gave a concert on Oct. 8 for the benefit of the Lord Mayor of London's Relief Fund, the first concert here to aid the British.

Miss Lawrence left by plane on Oct. 20 for California to open her season with the San Francisco Opera Company where she was to sing on Oct. 25.

V. N.

### Beecham's Concerts Sold Out in Australia

(*Special Cable to the Musical Courier*)

SYDNEY, AUSTRALIA. — Sir Thomas Beecham's first concert here resulted in a sold-out auditorium. Eunice Gardiner, Australian pianist, was soloist with the ABC Orchestra and both conductor and soloist received an ovation.

Although the local season has closed, Sir Thomas and the orchestra are touring the capital cities of this continent and reports indicate great enthusiasm on the part of audiences.

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## Philadelphia Opera to Sing 6 Works in English

PHILADELPHIA.—Ten performances of eight operas, all but three of which are new to repertoire will be given this season by the Philadelphia Opera Company, organized by C. David Hocker and Sylvan Levin and now entering its third season. The company makes its first appearance outside Philadelphia when it presented Mr. Levin's version of Smetana's Bartered Bride on Dec. 2 at the West Chester State Teachers College. The work will be sung here on Nov. 19.

Tchaikovsky's Eugene Onegin had a "pre-season" presentation on Oct. 28 and was repeated the following evening, the official opening of its season. Mozart's Marriage of Figaro, La Boheme, Pelleas et Melisande, Puccini's Il Tabarro and The Spanish Hour complete the list together with the winning opera in the contest sponsored by the company for American composers and being selected by Mr. Levin, Eugene Ormandy and Leopold Stokowski. Except for Boheme all the performances will be in English. The translation of Pelleas by Henry Grafton Chapman will be the only one not made by Mr. Levin.

Artists re-engaged for the season are: Selma Amansky, Frances Greer, Brenda Lewis, Evelyn Martz, Hallie M. Nowland, Josephine Perdikis and Barbara Thorne, sopranos; Nancy B. Fishburn, Gabrielle Hunt, Rose Nadel, and Anne Simon, contraltos; Fritz Krueger, Edward T. Nyborg and N. Elverson Smith, tenors; David Berger, Robert Gay, Mackey Swan and Howard Vanderburg, baritones; and Luke Matz and Leonard Treash, basses. Several additions to the company as a result of auditions held last May will shortly be confirmed by Mr. Levin.

## Minneapolis College Groups to Give Joint Concert

MINNEAPOLIS.—A joint concert was given on Nov. 5 by the Minneapolis College of Music Orchestral Society, directed by William Muelbe, of the Minneapolis Symphony, and the college choral society, under the baton of Peter D. Tkach. Laura Forde Giere, pianist was heard in Rubinstein's fourth concerto.

New officers of Lambda Chapter of Phi Mu Gamma, national allied arts sorority at the college, are: Bernette Enquist, president; Janet Vail, vice-president and secretary; Helen Holt, treasurer; and Mildred French, publicity. Mary Jean Raiche, pianist, winner of the Phi Mu Gamma Minnie Maddern Fiske scholarship, gives a program on Nov. 15 for the Chapter. Amy Bell MacKinnon, national president, and Harriet Miner, national secretary, will be guests.

## New Concert Series at University of Michigan

ANN ARBOR.—Optimistic over the future in musical affairs, President Charles A. Sink, of the University of Michigan Musical Society, announces a new series of concerts supplemental to the Choral Union and May Festival activities.

The Musical Art Quartet has been engaged for a three-concert midwinter festival of chamber music in the auditorium of the Rackham Building, the new home of the School of Graduate Studies. The quartet, Sascha Jacobsen, Marie Roemaet-Rosanoff, Paul Bernard and William Hymanson, will appear on Jan. 24 and 25.

Rudolf Serkin, pianist, was heard at Hill Auditorium in the Choral Union series on Nov. 7, his program including the Appassionata Sonata of Beethoven and works of Mozart, Reger, Mendelssohn and Paganini-Liszt. S. N.

## Edith Weiss-Mann on Radio

Edith Weiss-Mann was harpsichord soloist over WNYC recently in the first of a series of broadcasts of Bach concerti for this instrument. Other broadcasts, all under the direction of Otto Klemperer, were presented on Oct. 13 and 20, with four more in November on 3, 10, 17 and 24. The series is under the management of the Guild for Musicians.

MAUDE DOUGLAS TWEEDY AND A GROUP OF ARTIST PUPILS
at her summer home at Wanakena, N. Y., from which she recently returned and reopened her New York studios.

## Delta Omicron Installs New Chapter at Los Angeles

LOS ANGELES, CALIF.—Delta Zeta Chapter of Delta Omicron was installed at the University of Southern California with ceremonies in the patio of the Paul William Lawrence home in Beverly Hills. Gladys Wilkinson Lawrence (Theta) and Bessie K. Williams (Beta), a past national president, were in charge. Maria Samson, of the Budapest Opera, and Wilbur Chenoweth and Guy Bevier Williams, both national patrons of the sorority, gave the musical program.

Among those initiated were: Dr. Max Swarthout, head of the conservatory at the university; Mrs. William Dellamore, president of the MacDowell Club; Mrs. Joseph Brown, Jr., president of the Matinee Musical; Prof. and Mrs. Frederick Weersing; Prof. and Mrs. Harrison Karr, Mrs. Gertrude Rounsavelle, past president of the Los Angeles Board of Education; Barbara Vajda, director of the Pasadena Community Playhouse; Mrs. Hobart Bosworth, Mrs. Jesse Lasky, Mrs. Richard Neutra, all interested in the arts.

Charter members of the chapter are: Kathleen Cassidy, Frances Copeland, Edan Doty, Virginia McCollister, Virginia Waters and Florence Watt. Other initiates are: Donna Bray, Grace Bush, Evelyn Curfman, Sylvia Moore Evarts, Mrs. Joseph Brown, Jr., Mrs. William Dellamore, Mrs. Kenneth Gilliam, Virginia Keith, Mrs. Richard Neutra, Mrs. Ernest Vajda, Mrs. Gertrude Rounsavelle, Mme. Maria Samson, Mrs. Hobart Bosworth, Marjorie Woodworth, Mrs. Jesse Lasky and Betty Lasky. N. N.

## Ezerman Foundation Piano Awards Given to 2

PHILADELPHIA.—As a result of the piano contest on Sept. 23 at the Philadelphia Conservatory of Music, the D. Hendrik Ezerman Foundation Scholarship this year will be divided between Dorothea Flanagan, of El Dorado, Kan., and William Thomas Brockman, Jr., Greenville, S. C.

The Samaroff Scholarship also was divided, the winners being Jane Jurrjens and John Cowell, both of this city. Raymond Taylor, Batesburg, S. C., won the Stolp Scholarship and Paulena Carter, Sacramento, Calif., the Hood Scholarship.

## Saul Goodman on Faculty at Musical Art Institute

Saul Goodman, tympanist of the Philharmonic-Symphony Society, has joined the faculty of the Institute of Musical Art of the Juilliard School of Music, New York, it has been announced by George A. Wedge, dean. Mr. Goodman is conducting courses dealing with percussion instruments. The Institute began its thirty-sixth season on Oct. 3 with an enrollment of more than one thousand students.

## Renee Norton in Program

Renee Norton, mezzo-soprano, sang at the fiftieth anniversary observance of the Protestant Hungarian Church, the Rev. Otto Hirtz, pastor, in New York. She also was heard with the Philadelphia Civic Opera Company recently and over the radio and in concert.

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**ALTON JONES**
pianist, plays a concert for the University of Pittsburgh on Nov. 20. Mr. Jones appears in Town Hall on Dec. 1. He is under the management of William Neill, Inc.

### Anderson Begins Ann Arbor Series

ANN ARBOR, MICH.—The Choral Union season opened on Oct. 23, with Marian Anderson, contralto, as the attraction which filled the Hill Auditorium. It was the soloist's fourth appearance here, and she triumphed despite the handicap of a severe cold. Her accompanist was Franz Rupp. Miss Anderson opened her program with Tutta raccolta and offered as her first encore Dank sei dir, Herr, by Handel, but probably for most of her audience she reached the heights with a group of Schubert songs and the closing Negro Spirituals.

The University Orchestra, Thor Johnson conducting, presented an interesting program of American music on the afternoon of Oct. 27, when Palmer Christian was the soloist, playing with the orchestra Eric DeLamarter's organ concerto No. 1.

A. McL. T.

### Mrs. Ernest Hutcheson Dies

Mrs. Irmgart Hutcheson, wife of Dr. Ernest Hutcheson, pianist, and president of the Juilliard School of Music, died in New York on Nov. 5. Mrs. Hutcheson was a native of Berlin. Her father was Baron Arnold Senfft von Pilsach, to whom Franz Liszt dedicated his St. Francis of Assisi Hymn to the Sun.

Underwood & Underwood
***MRS. ERNEST HUTCHESON***

Educated in Switzerland, she met Dr. Hutcheson when he was a student at Weimar, the couple being married in 1899. With the late Mrs. Ernest Schelling and Olga Samaroff-Stokowski, she founded the Musicians' Emergency Fund in 1931 and was a founder and chairman of the board of directors of the Schubert Memorial Fund. She was active in the drives of the Metropolitan Opera. Her husband, two sons, Arnold T., and Harold R., and two granddaughters survive.

See
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TYPEWRITERS

# Indianapolis Has Major Schedules

## Concert Year Promises Rich Orchestral and Recital Offerings

INDIANAPOLIS, IND.—The opening of the music season finds this city with some of the best attractions arranged for the concert stage in recent years. The Martens Concerts will bring Sergei Rachmaninoff, Robert Virovai, Gladys Swarthout, the Coolidge String Quartet assisted by Muriel Kerr, Ezio Pinza, Josephine Antoine, and John Carter.

The Indiana Matinee Musicale have arranged concerts by James Melton, tenor; Eugene List, pianist; Risé Stevens, mezzo-soprano; and during the holidays will offer their annual presentation of Handel's Messiah with the local Maennerchor.

The Jordan Conservatory Orchestra has opened rehearsals under the direction of Fabien Sevitzky and will present four concerts during the year, including the second annual American Festival next spring.

Fred W. Martin, director of the Indianapolis A Cappella Choir, is holding auditions and making a schedule of concerts for the coming season.

Herman H. Rinne, who served for eight years in the local symphony under Ferdinand Schaefer, is organizing a People's Symphony, an organization for business and professional people.

Bomar Cramer, local pianist, has arranged a series of lectures by visiting artists during the winter season. Rudolph Ganz will discuss Embellishments and how to play them. Josef and Rosina Lhevinne will outline The Technic of Phrasing. Van Denman Thompson's lecture will cover Bach and the chorale preludes, and Robert Tangeman will discuss the architectural significance of the Mozart concerto and sonata. H. C. G.

**ETHEL HOLMES MUNSEY**

### Ethel Holmes Munsey Plans Lectures on Musical Books

Surveys of musical books and biographies, presented through characterizations which feature a conversational knowledge of the stories, will be presented in more than 100 engagements this season by Ethel Holmes Munsey, according to her manager, William Neill, Inc.

Mrs. Munsey, who has appeared before musical clubs and who gave six of her "surveys" this summer at Chautauqua, N. Y., will present among her selections this year Johann Sebastian Bach by Van Loon, the two Catherine Drinker Bowman books, Free Artist (Rubinstein) and Beloved Friend (Tchaikovsky), as well as new biographies of Debussy, Ravel and others.

Among her recent appearances was one at the 38th annual convention at Lakeside, O., of the International Lyceum Association.

# *Passed Away*

SIBYL SAMMIS MacDERMID, 64, singer and vocal teacher, wife of James G. MacDermid, composer, died on Nov. 2 in New York. She studied music in Chicago, New York, Paris and London and made her debut in the British capital, where she filled a two-week engagement with the Queens Hall Orchestra, Sir Henry Wood, conductor. On her return to this country she was soloist with the New York Symphony, Chicago, Minneapolis, Los Angeles, and Seattle orchestras, and also appeared with many choral groups. Her studios were in New York. Surviving is her husband.

MARTHA THOMPSON, pianist, died in New York on Oct. 21. She had studied in Europe and made appearances in this country, the last in a chamber music program of the Composers Forum Laboratory. In private life she was Mrs. Roland von Weber.

GIO TYLER-TAGLIERI, 85, singing teacher and former operatic tenor, died on Oct. 17 in Portland, Ore. Born in Brooklyn, N. Y., he had toured with Emma Abbott and Emma Nevada in this country and appeared throughout Italy, England and South America. For a time he was with the Savage Opera Company. He studied with Scafati, Vannuccini, Cortesi, Lamperti, San Giovanni, Trabadello and Paolo Tosti. His pupils included many light opera and operatic artists and teachers.

W. EMERSON WILLIAMS, 58, tenor, a pioneer singer for the phonograph and radio, died on Oct. 30 in New York. He had toured for Thomas A. Edison demonstrating the latter's then new invention and both he and his wife, Jane Williams, made numerous recordings. Born in Centerville, Ohio, he studied at the Cincinnati College of Music and with Lino Mattioli. He made many tours of lyceum circuits, and for ten years was soloist at the R. C. Church of the Holy Trinity, New York. He appeared often in Broadway productions. For years he was soloist with Cesare Sodero's orchestra. Mr. Williams also was a vocal teacher. Surviving is his widow.

MARIE LOUISE WARNER, centenarian and a former ballet dancer, died in Yonkers, N. Y., on Oct. 29. She was prominent in the 19th century.

MRS. DOLORES SUMMERS, 60, former concert singer and the daughter of the late Emilio Agramonte, long a voice teacher in New York, died at Irvington, N. J., on Nov. 2. She is survived by her husband, W. E. Summers, a sister and two brothers.

ALGER E. WEEDEN, 65, for 41 years organist and choirmaster at the P. E. Church of the Ascension at Atlantic City, N. J., died in that city on Nov. 6.

ROSE MAGGIOLO, mother of Nana Genovese-Gazzale, teacher of voice of Tenafly, N. J., and New York, passed away in Genoa, Italy, Oct. 29.

FERNANDO LIUZZI, 56, Italian musicologist, died in Florence on Oct. 6. He was to have assumed his duties as a professor at Columbia University, New York, in December. Prof. Liuzzi, one of the best known musical scholars of his country, was a native of Bologna, and studied there and at Munich under Reger and Mottl. He was professor of Music History at the University of Rome, until banished from his post several years ago when anti-Semitic policies were inaugurated in Italy. Previous to that he had been professor at the Florence Music Institute.

STEPHAN THOMAN, 78, noted Hungarian pianist and teacher, died recently in Budapest, according to advices from that city. He was a pupil of Liszt and taught at the Budapest Academy of Music from 1888 to 1906 and afterward privately with success almost until his death. Among his pupils were Bela Bartok, Erno Dohnanyi, Arnold Szekely, Imre Keeri-Szanto, Ivan Engel and the young blind artist, Imre Ungar.

MARY LOUISE LEONARD, 72, organizer of the Symphony Orchestra of Central Florida, at Winter Park, and prominent patron of music in that state, died on Oct. 7 in New York. Born in Albany, N. Y., Miss Leonard was educated in private schools and was an accomplished musician. In 1910 she moved to Deland, Fla., where she organized an ensemble to play in a drive for a public library. Some years later she went to Winter Park and there began assembling the orchestra. In 1933, Miss Leonard received the Mus. D., from Rollins College in that city. Surviving is a sister, Mrs. Stanley F. Morse.

THOMAS JAMES STEWART, 84, father of Oliver Stewart, concert and church tenor, died in Jersey City on Oct. 6. Mr. Stewart, for years prior to his passing was active in civic and philanthropic affairs. His widow, four sons and a daughter survive.

WILLIAM A. BROPHY, 61, former general manager of the Brunswick Phonograph Company, once active in musical circles, died in Washington, D. C., on Oct. 14. His widow, the former Metropolitan Opera soprano, Marie Tiffany Brophy, and a daughter survive.

MARY WILCZEK, 69, former European and American violinist, died on Oct. 14 in Pleasantville, N. J.

(Continued from inside front cover)

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# CHICAGO

(Continued from page 6)

### History and Enjoyment of Music Series Opens

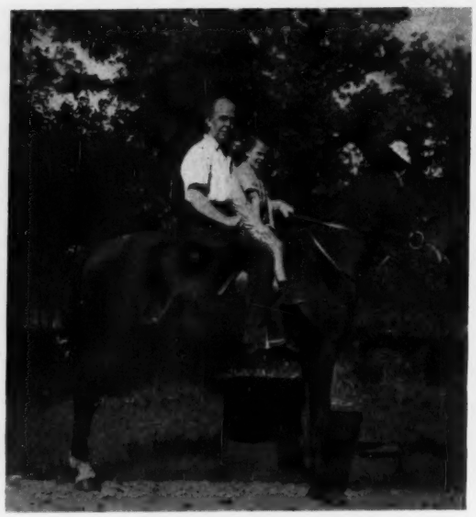
Fritz Kreisler opened the History and Enjoyment of Music series formerly directed by Northwestern University and now in the capable hands of Edgar L. Goldsmith and Warren E. Thompson with the Allied Arts Corporation sponsoring it. Kreisler is like old wine; he needs no label. His tone grows in beauty as the years roll by. His playing aroused demonstrations from an audience that left not a vacant seat.

The second highlight of the series was the concert of the Philadelphia Orchestra with Artur Rubinstein as soloist and Eugene Ormandy conducting. The orchestra's performance of the Sibelius Symphony No. 7 and the Brahms E minor proved exemplary as to tone and interpretation and Rubinstein outshone any of his previous work here in the Chopin F minor concerto.

### Bertha Ott Presents Notables and Debutantes

In the past fortnight Impresaria Bertha Ott has introduced many newcomers of unusual talent in Kimball Hall. Robert Sandy, pianist, gave reason for having been returned winner of the Young Artists Contest of the Society of American Musicians by his fine interpretation of the classics and moderns. Hugo Kolberg, concertmaster of the Pittsburgh Symphony, in his first Chicago appearance created a deep impression via a large and ingratiating tone, fluent technic and clean-cut playing of a difficult and well-built program. Michael Wilkomirski, local violinist of unusual talent, played in Orchestra Hall before an audience that should have been four times as large, for his work is highly commendable and the affair was for a worthy cause, the Polish War Relief Fund. A pianist new to Chicago, John Ranck, though young, is already mature in his art and may be classed among the outstanding students heard thus far this year. Anne McIsaac, a mezzo-soprano from the studios of Richard DeYoung and a new member of the Chicago opera, showed unmistakably the result of good training in her out-of-the-ordinary program. Besides a large and pleasant voice, Miss McIsaac makes her point through the use of clear enunciation of the text, good phrasing and the ability of coloring her tone with varied hues.

## Stock Premieres Orchestral Scores—Record Recital Year Opens



NIKOLAI MALKO, conductor, with his son, at his home in Lake Forest, Illinois.

### Ruth Heizer Impresses in Recital

A true contralto, who can reach cavernous domains without bellowing and high altitudes without forcing the tone, is Ruth Heizer, a real artist and an all-around musician. Her voluminous voice is so well guided that whenever necessary she breathes a phrase with dulcet accent. Throughout, her unhackneyed program showed her merits as a well routined recitalist capable of expressing the full meaning of a song with telling effect and rare understanding. Phrasing correctly, enunciating the text distinctly be it in English, German or Italian, she further exhibited a temperament that should be exploited not only in concert and oratorio, but in opera. Miss Heizer was fortunate in having Edgar Nelson as accompanist.

### Harry Culbertson Brings Chicago Little Philharmonic

The Chicago Little Philharmonic Orchestra, booked solidly by Harry Culbertson in the Middle West, stopped long enough on its journey westward to give a concert in the Chicago Woman's Theatre. With Dr. Eric Sorantin leading, this small group of fine players created a most favorable impression in a varied list of classics and moderns. Robert Elliott's way with the Brahms D major concerto was that of a violinist well versed in his craft and possessing fine technique, agile digits, a good bow arm and interpretative gifts.

### Musical Guild Sponsors Young Artist's Debut

From time to time the Musical Guild sponsors debut recitals of young musicians selected through auditions. The latest beneficiaries, Ruth Wilkins, pianist, and Stanley Evans, violinist, were heard in a joint program at Kimball Hall. Miss Wilkins, a product of the Howard Wells studio, who plays double-bass in the Woman's Symphony, is one of the best young local artists ever presented by the Guild. Her interpretations showed not only fine preparation but great coordination between the mechanical and intellectual sides of her make-up. Young Evans is a worthy son and fine disciple of Clarence Evans of the Chicago Symphony Orchestra and with the assistance of his mother, Louise Evans, at the piano, he contrived in making the difficult Sonata by Paul Hindemith understandable.

### Lee Pattison Plays with Illinois Symphony

Albert Goldberg was well inspired in selecting Lee Pattison, not heard here in some time, as soloist at the Illinois Symphony Orchestra's initial concert at Studebaker Theatre. In the Beethoven Concerto No. 4 in G major, the pianist found a vehicle well suited to his style, characterized by colorful orchestral effects, a technique that knows no difficulty and a singing tone of crystalline purity. Ralph Rose, as guest conductor, showed himself a talented young musician worthy to occupy the post of regular conductor of the orchestra.

### Freda Draper Sings at Arts Club

Having recently returned from a concert tour that took her to New York City, Freda Draper appeared in an all-Eleanor Everest Freer program at the Arts Club, winning the approval of the Daughters of the American Revolution, under whose auspices the recital was given.

### Sonia Sharnova in Opera, Concert and Oratorio

Sonia Sharnova, contralto, reengaged by the Chicago Opera, made her reentry as Dame Quickly in Falstaff and a few days later appeared as soloist with the Milwaukee Symphonietta. Conductor Harry T. Carlson has secured her services for the Swedish Choral Club's Messiah performance in Orchestra Hall. Throughout the winter Mme. Sharnova will be busy fulfilling engagements around the country.

### Rudolph Reuter Features American Composers

In local events sponsored by the Cliff Dwellers, Society of American Musicians and Sinfonia, Rudolph Reuter, the pianist, will include American compositions in his portion of the programs and has chosen pieces by Leo Sowerby, Thorwald Otterstrom, Jeanne Boyd, Bernard Dieter, Griffes, Carpenter and MacDowell.

### Hanna Butler and Her Pupils in Demand

It may be that in the not far distant future several of Chicago's teachers of music will follow in the footsteps of Hanna Butler, first in the tonal field to commute between Chicago and New York that has come to our attention. Flying to and from New York to gratify the wishes of students in both metropolises has become a regular occurence with this much sought teacher of singing who has just flown back here to accommodate her many students at her studio in the Fine Arts Building. Her pupils also are kept on the go filling engagements. Last week Willa Dryden, soprano, furnished the entire program for the Indianapolis Woman's Club and Helen Culver appeared before the City Club.

### Richard Czerwonky and His Quintet Appear

Richard Czerwonky, violinist, and his string quintet assisted Dr. Hugo F. Simon of Northwestern University recently in his lecture-musicale on leading German composers at the Germania Club. Mr. Czerwonky played sonatas by Handel and Brahms and the quintet participated in works by Bach, Haydn, Mozart, Beethoven and Schumann.

### Lake View Musical Society's Scholarship Fund

The scholarship fund which the Lake View Musical Society raised through a series of summer concerts will be used to sponsor a member of the Woman's Symphony Orchestra for this season; for an entrance scholarship for a member of the Civic Orchestra, preferably a woman and for subscriptions to the children's chorus department of the Civic Music Association and to the Red Cross fund.

### Westervelt Vocal Ensemble Booked

The Westervelt Vocal Ensemble opens its season with a concert for the Woman's Club at Barrington, Ill., Nov. 1. This group of nine trained voices directed by Louise St. John Westervelt has scheduled its Chicago concert for Nov. 24 at the Cordon Club.

### Sigma Alpha Iota Chapter Opens Season

Omicron Gamma chapter of Sigma Alpha Iota opened the new season Oct. 20 at the Woman's University Club with a musicale presenting Mildred Waugh and Marguerite Ullman, pianists; Nellie Wiggins, soprano and Caroline Encell, reader.

### Musicians Club of Women's First Program

The first program of the Musicians Club of Women at the Cordon, Oct. 21, enlisted the services of Marjorie Morgan, Vierlyn Clough Duerr, Elva Gamble and the Chicago Concert Ensemble.

### MacDonald Pupils' Recital

CHICAGO.—Pupils of Robert MacDonald at the Chicago Conservatory gave an interesting recital on Oct. 2 in the Kimball Building Little Theatre. Those participating were Carol Binkley, Margaret McJunkin, Irene Albrecht, Ruth Reutlinger, Paul Sifler, Bernard Helfrich, Helen Kettner and Jeanette Risler.

W. N.

### Agnes de Mille Touring

COUNCIL BLUFFS, IA.—Agnes de Mille and her dance group have been touring in this section of the country for more than two weeks and will remain in this vicinity for about two weeks more. The local engagement is under the direction of the Lucius Pryor Concert Service.

I. N.

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# HOLLYWOOD

## All-American Concert Features Novelties—Orchestra Aids Community Chest

BY RICHARD DRAKE SAUNDERS

Musical Courier Bureau,
Hollywood, Calif.

An all-American program sponsored by the Society of Native American Composers was given on Oct. 23 in Embassy Auditorium by the Southern California Symphony Orchestra (WPA) conducted by James Sample. The works performed showed several aspects of composition by American writers, while all were sufficiently melodic in character to appeal to an audience. Sample elucidated the scores with gratifying comprehension of their content, the concert marking another step forward for this talented and musicianly young American conductor.

The program opened with Chadwick's Jubilee, built principally upon a theme of exultant character, treated conservatively yet plastically, with a pervading mood of jollity. Joseph Frederick Wagner's Sinfonietta Americana proved a tripartite work somewhat short-breathed in thematic exposition, consisting of a Prelude skillfully sparing in its instrumentation, a Humoresque bright with unanticipated timbres, and a Finale of contrasting moods.

Mary Carr Moore's Concerto in F minor for piano and orchestra was in regular three-movement form, the initial Allegro built upon a sturdy theme oft reiterated and contrasted with fluent material. The Romanza was almost vocal in its melodic character and the final Rondo was cheery of aspect. The solo piano was beautifully played by Constance Shirley, who showed an appealing and firmly rounded tone backed by assured technique and musicianly aplomb. She was accorded long, warm and well deserved plaudits.

Tone Poem by J. Charles McNeil was serene of mood, its quietly consoling passages developed with manifest sincerity and pervasive charm, the instrumentation warmly tinted. Climax was Arthur Lange's A Gosling in Gotham, with the composer conducting. The orchestration was masterly, with instrumental hues deftly applied from a large palette, while polyrhythmic and polytonal intricacies were so cleverly devised as to present an appearance of simplicity. The extremely difficult two-piano parts were admirably played by John Crown and Sally Richards Crown.

### Lawrence Sommers' Recital

A violin recital of enjoyable artistry was given by Lawrence Sommers at the Assistance League Playhouse Oct. 27, with Ingolf Dahl contributing impeccable piano accompaniments. Sommers played with warm tone, sincere musicianship and lucid phraseology. The romantic G minor Concerto of Bruch was preceded by Desplanes, Benda and Mozart works, and followed by five numbers from de Falla's Suite Populaire Espagnole.

A pictorial Olvera Street, by Ellis Levy alternated light and serious moods. A first hearing was of Baruch Klein's Morning Mists, which proved of lovely delicacy and nebulous effect, played with finesse. Both composers were present, and were warmly applauded. Sommers' own Julep Time was intriguingly jolly, with a pensive midsection. The Ravel Pavane and Moussorgsky Hopak concluded the program.

A concert by the Philharmonic Orchestra opened the Community Chest Campaign in the Philharmonic Auditorium on Oct. 24. Henry Svedrofsky efficiently conducted a program of Lalo's overture to Le Roi d'Ys, the Andante from the First Symphony of Sibelius, the Prelude to Act III of Wagner's Lohengrin, and the Schubert Ave Maria in a fine transcription by Sigurd Frederiksen, a former member of the orchestra. Bronislaw Gimpel, concertmaster, interpreted the Glazounoff violin concerto with lovely tone.

### Carr Works Performed

A program of Arthur Carr's compositions was presented by the Zoellner Conservatory Oct. 21 at the California Women's Club, and served to show that the young composer has much to say and knows how to say it. His work held individual character throughout, combining enjoyable spontaneity with skillful craftsmanship and musicianly finesse.

Eight songs for contralto deserve attention as excellent additions to the limited low voice repertory, and included a set of five Oriental Minatures, an emotional Alone, with 'cello obbligato, and a haunting Lovely is the Forest. They were beautifully offered by Polly Pruter, in a voice of rich quality and warm timbre. Four artistic songs for baritone, given by Eric Johnson, included a pastel Night and an effective Riding to Lenham. An intensely devotional Praise for contralto and baritone duet was with trio accompaniment. Amandus Zoellner and Baruch Klein joined the composer in a limpid Nocturne for trio, and Carr played his own piano soli, a poetic Images, an exciting Mariwari Nautch and a lively Rondo Humoresque.

## Hollywood Jottings

Charles Wakefield Cadman is appearing as piano soloist in his own Dark Dancers of the Mardi Gras three times within a month, with the Southern California Symphony Orchestra under Karl Wecker in Pasadena on Nov. 15, under Albert Coates in Los Angeles, on Nov. 26, and under Robert Resta in Long Beach on Dec. 13.

His opera, The Robin Woman, was presented in operalogue form recently at the Santa Monica Bay Woman's Club, with Siroon Mangurian, Richard Dennis, Ann McKinley and Beatrice Crail participating.

* * *

Clarence Mader, composer, organist and music director at the Imanuel Presbyterian Church, has written an exceptionally interesting Christmas Cantata, which will be performed for the first time on Dec. 15. It is based on poems selected from early English Coventry plays, and deftly manages to secure the appropriate atmosphere together with an individual and contemporary musical content.

* * *

Immediately after completing her work on Bittersweet at M-G-M Studios, Jeanette MacDonald left for a tour of 12 concerts in the Middle West and New England. She will return to Hollywood for the Christmas holidays.

* * *

Three young artists and five child pianists from Ethel Leginska's studio have appeared in solo recitals this Fall at the Barker Bros. Auditorium. The artist programs were presented by Dorothy Ellen Ford, Pauline Turrill and Ralph Pearce, while the youthful pianists were Beverly Carmen, Gloria Greene, Suzanne Johnson, and Jacqueline and Eugene Campbell, duo-pianists.

* * *

Attention has been drawn to juveniles in the Russell Studio by the work of talented young students among whom Beverly Michels, Betty Wand, Sally Martin, Harriett Blackburn, Joyce Chase and Charlotte Blackburn are outstanding. A performance of Tosca recently introduced a dramatic soprano, Blanche Nye, as a Tosca of exceptional promise, and a recital the same week by Dana Andrews, 20th-Century-Fox player, attracted theatrical and musical friends.

* * *

Paul Schoop, talented Swiss composer and brother of the dancer, Trudi Schoop, for whom he has written several ballets, is the latest recruit to the Hollywood musical colony.

* * *

Leonard Pennario played the first performance of his own Piano Concerto in D flat with the Pasadena Civic Orchestra under Richard Lert, on Nov. 2.

* * *

Mario Castelnuovo-Tedesco, well known Italian composer, has been signed by musical director Nat Finston for the Metro-Goldwyn-Mayer Studios. With Eugen Zador and Daniele Amfitheatrof, he will form a trio of composers upon whom picture scorers may draw for original thematic material.

* * *

Russell Horton, tenor, has prepared new programs for a fall tour extending from Washington State to Maryland. . . . Grace Busch is touring with a lecture-recital on the theme of Repossessing America.

* * *

If Oscar Levant is missing from some of the "Information Please" programs, it will be because he will be acting (as an actor, not merely as a pianist) in Paramount's forthcoming picture, Kiss the Boys Goodbye.

* * *

Igor Stravinsky, accompanied by his wife, and by Conductor Vladimir Golschmann of the St. Louis Symphony Orchestra and Mrs. Golschmann, were recent guests at a studio luncheon given by Louis Lipstone, Paramount music department head, and Victor Young, composer-conductor. An evening in Stravinsky's honor was given recently in the Palm Room of the Beverly Hills Hotel, with Alexis Kall and Gregory Golubeff as speakers.

R. D. S.

Photo by Rembrandt Studios, Inc.

ROBERT ELMORE

### Robert Elmore Recitalist and Composer

PHILADELPHIA.—Robert Elmore directed his choir at the Church of the Holy Trinity in the first part of Haydn's Creation on Oct. 6. The second and third parts were presented on Oct. 13 and 20. Soloists were Martha Fackler, soprano; Albert W. Munson, tenor, and Robert Killough, bass. Mr. Elmore plans to present this season Faure's Requiem and Bach's Christmas Oratorio.

Mr. Elmore gave an organ list last month at the Temple of Religion at the World's Fair in New York and, as official organist at the bicentennial celebration of the University of Pennsylvania, played at the two convocations attended by President Roosevelt and former President Hoover.

On Oct. 22 Mr. Elmore gave a piano recital for the faculty tea club at the University of Pennsylvania with Virginia Kendrick, contralto, assisting and on Oct. 30 in the foyer of the Academy of Music with Frank Costanzo, violinist.

Two of his new songs, Ere the Night Pass and Judgment Day, had their first hearing at a concert at Alden Park Manor, Germantown, on Oct. 6, Marie Zara singing the former and Edward Rhein the latter.

## San Diego Announces New Concert Course

### Ellison Series Brings Notables—Bowman to Lead Orchestra

SAN DIEGO, CALIF.—Notable artists to be presented here this season on the Clifford Ellison Concert Series include Kirsten Flagstad, Argentinita and her Spanish Dancers, Jaroff's Don Cossacks, Ballet Russe de Monte Carlo, the Belgian Piano-String Quartet, Cornelia Otis Skinner in The Wives of Henry VIII, and a soprano to be announced later.

This is a new artist series in San Diego, although Mr. Ellison, as manager for several years of the Savoy Theatre, has brought many fine events here in past seasons. The Ellison Concert Series will be presented in Russ Audi-

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torium, opening on Nov. 30 with Miss Skinner and closing in March with Flagstad.

### New Conductor Arrives

Carl Bowman, new conductor of the Federal Music Project of San Diego, arrived Oct. 11 to take over his orchestral duties. Mr. and Mrs. Bowman have been the guests of Dr. and Mrs. Josef Hofmann this summer in Balboa. Full of youthful enthusiasm and well trained for his post, Mr. Bowman has already won the liking and respect of his colleagues of the project and of local musicians.

Mr. Bowman's home city is Portland, Ore. He holds a degree in music from Curtis Institute, where he specialized in conducting under Fritz Reiner and composition under Rosario Scalero. He continued his studies with Scalero in Italy in the summer of 1939. In his debut on the air, he led the Curtis Symphony Orchestra over a coast-to-coast hookup of the Columbia Broadcasting System. During his residence in Philadelphia, Mr. Bowman organized and conducted the Orchestra of Doctors and Nurses.

### Pianists Heard

Harry Anderson, pianist, playing recently in the Wednesday Clubhouse, showed excellence of interpretation and performance. Mr. Anderson's program, enthusiastically received, included the Prelude and Fugue in F minor of Bach; Brahms' E flat Rhapsody; Ravel's Sonatina; a Chopin group and encores.

Arthur Frazer drew a capacity audience to the large auditorium of the San Diego Woman's Club by his Schumann-Chopin program of Oct. 14. The pianist's dexterous performance of Schumann's Carnaval, the G minor Ballade, A flat Polonaise and other Chopin works, brought him abundant applause.

Barbara Steinbach, young San Diego pianist, has recently been awarded a fellowship for study at the Juilliard School of Music.

As a special treat, through the generosity of Mr. and Mrs. E. T. Guymon, Jr., an invited audience had the pleasure of hearing a concert of music for two pianos, splendidly played by Ethel Bartlett and Rae Robertson on the evening of Oct. 1 in the music hall of the Guymon residence.

Beautiful workmanship and aspiring mood were realized by the artists as they paid tribute to Bach in an opening group of four numbers by that master.

Donald Coker, tenor, a fourth-year student in Curtis Institute, sang his homecoming concert before a large, enthusiastic audience in the San Diego Woman's Club. His voice of rich and ample quality was heard to special advantage in Handel's Dank sei Dir, Herr; an aria from Mozart's Don Giovanni, and Tchaikovsky's Pilgrim's Song. Charles Shatto shared honors as piano soloist and accompanist.

JACQUES STUECKGOLD,
New York vocal teacher, has returned to the city and re-opened his studios.

Margaret Steckel, in her recent Globe Theatre concert, won applause for a big-style performance of Bach's Chromatic Fantasy and Fugue and brilliant work in numbers by Chopin, Brahms and Fauré. The Gluck-Sgambati Melodie revealed poetic mood and singing tone. C. H.

### Institute of Musical Art Recitals Feature Students

Theodore Ullman, pianist, was heard in Haydn, Brahms, Ravel, Griffes and Chopin numbers at the Institute of Musical Art of the Juilliard School on Nov. 1. A recent students' recital programmed Margaret Sheridan and Nicki Galpeer, sopranos; Myra Macklin, pianist; and Joseph Zwilich, violinist. Dulcia Thomas accompanied Miss Sheridan and Miss Galpeer. Sylvia Rosen was at the piano for Mr. Zwilich. C. H.


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# Cleveland Orchestra, in Seasonal Debut, Features British Works under Rodzinski

CLEVELAND, O.—Two young violinists James Caesar and Vincent Greicius, graduates of the Institute of Music and the Music School Settlement respectively, have been added to the Cleveland Orchestra personnel by Dr. Artur Rodzinski. Other newcomers to the organization are Samuel Carmell from the NBC Summer Orchestra; Milton Thomas, viola, member of the Stokowski National Youth Orchestra; Nathan Stutch, cellist from the Curtis Institute of Music; Channing Robbins, also of the Stokowski Youth organization, and Nathan Chaikin from Switzerland.

With all this new blood, Artur Rodzinski opened the season officially with a program in which England dominated the musical scene. Vaughan Williams' London Symphony was featured in an impressive reading of its philosophical yet poetic content; its undeniably British flavor was discreetly emphasized by Rodzinski's sensitive recreation. Following the Brahms Haydn Variations, brilliantly set forth, the second part of the program held the Strauss Death and Transfiguration, projected with that elementary force which makes of these pages a throbbing, vital experience. Again a bow to Britain was made with Elgar's March, Pomp and Circumstance, followed by The Star Spangled Banner, in which the audience, rising, joined wholeheartedly.

### Tchaikovsky Centenary Marked

The second pair of symphony concerts was of quite different vintage. Here the conductor paid homage to a great Russian: the centenary of Tchaikovsky was the welcome theme which again drew a capacity house with extra seats to the auditorium of Severance Hall. And enthusiasm reigned supreme for such great favorites as the Romeo and Juliet Overture, the stirring Pathetique, both works displaying the dramatic and lyric powers of the conductor, his fine sense of repression as well as his dynamic force and building of stirring climaxes. Concertmaster Josef Fuchs gave his familiar and superb interpretation of the Violin Concerto, receiving spontaneous and enthusiastic applause from his many followers.

Boris Goldovsky, scheduled to give a series of piano recitals, appeared at the large Higbee Auditorium in a lecture recital: The Romance of the Piano. His program ranged from Scarlatti to Scriabin and evoked much enthusiasm.

### Lieder Banned?

At Steinway Hall, the Fortnightly Musical Club presented Lila Robeson, contralto, formerly of the Metropolitan Opera, in a song recital in which German Lieder were absent—it is said by special request. In view of the fact that Mrs. Robeson is an expert at Schubert, Schumann and Brahms, it was regrettable that these works should have been withheld from an audience which has no quarrel with those German composers.

Eugene Shepherd, Fortnightly scholarship winner for the current year, displayed a nice technique in the César Franck Sonata and several shorter pieces, including the Godowsky-Kreisler Nocturnal Tangier from the Triakontameron. Mrs. Ray Carle and Sara Hammerschmidt acted as accompanists most adequately.

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# Baltimore Players To Give 2 Series

BALTIMORE.—The Baltimore Symphony, as announced last month, will add an extra concert to its customary season, this concert to be given on the Sunday evening between Christmas and New Year. Frederick R. Huber, director of Municipal Music, announces that Howard Barlow, conductor of the orchestra, has arranged a special program of Christmas music, including Noël from an orchestral suite by George W. Chadwick. A Christmas Symphony by Corelli will also be played for the first time locally. The adult concerts by the Baltimore Symphony will be given on the Sunday evening of Jan. 12, Feb. 2 and 23, March 16, April 6 and 27. The customary series of children's concerts will also be given on Saturday morning at the Lyric at 11 o'clock. These have been extremely popular for many years and are sold out long in advance of the opening of the season.

### Choruses Augmented

The Peabody Conservatory Chorus, under the direction of Dr. Ernst Lert, has started rehearsals for its fall and winter activities. The Friends of Music, a new mixed group formed last season under the direction of the young baritone, Jeffrey Gould, has taken in several dozen new voices and has ambitious plans for the season. The city's newest choral group, Woman's Philharmonic Club, directed by the composer, Harry Patterson Hopkins, will make its first public appearance with a program of religious music on Thanksgiving Day. There are 24 in the group.

Geraldine Farrar was the principal speaker at a luncheon given at the Lord Baltimore Hotel on Oct. 7 under the auspices of the Baltimore Society for Music Education.

G. K.

## Mary Craig in Concert Marking Anniversary of Church

Mary Craig, concert and operatic soprano, was the featured artist at the recent celebration of the centennial of the founding of the John St. Methodist Church, New York. The occasion also marked the granting of the first diploma in 1840 at Wesleyan College, of which the singer is a graduate and the recipient of two degrees. Many college alumni attended the service.

Miss Craig sang delightfully two groups of songs and arias such as were musically in vogue and would be sung by the young woman of 1840.

R. R.

Photo by J. Abresch

**LORENZO ALVARY,**

bass, appearing with the Chicago Opera, interrupts this engagement on Nov. 27 to appear in a Bach cantata, Otto Klemperer, conducting, at the New School in New York. Mr. Alvary, under the personal management of Michael De Pace, made his debut with the San Francisco Opera after having sung with the Gran Compania Internacional de Opera in Cuba. He has appeared with the St. Louis Grand Opera for three seasons and the Cincinnati Summer Opera for two years. He also has sung in concert and oratorio, including the Columbia, S. C., Music Festival.

## *Rochester Plans Composers' Events*

### Demand Forces Eastman School to Found Second Orchestra

ROCHESTER.—When 200 qualified students appeared for the orchestra of the Eastman School of Music this season, Dr. Howard Hanson, conductor and his associate, Dr. Paul White, decided to have two ensembles. The second group, Dr. Hanson stated, is not a mere training ensemble but capable and ready to play publicly. Both will share this season's broadcasts over the NBC networks.

Dr. Hanson will open the Eastman School American Composers' Concerts with the annual Symposium of American Music for Orchestra. Five sessions are to be conducted. The composers to be heard are: Ernst Bacon, Russell Baum, William Bergsma, Radie Britain, Henry Cowell, H. Klyne Headley, Herbert Inch, Kent Kennan, Edward Kurtz, Hubert Lamb, Nathaniel Richards, Leslie H. Merrills Lewis, Lee Rich Lewis, Morris Mamorsky, Spencer Norton, Gustave Soderlund, Joseph Wagner, John Weinzweig, Carl Wirth and Frederick Woltmann.


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